REPORT RESUMES

ED 012 635 RC 000 888

EIGHTH GRADE ENGLISH CURRICULUM.

UNIVERSITY CITY SCHOOL DISTRICT, MO.

PUB DATE 65

EDRS PRICE MF-$0.50 HC-$4.68 117P.

DESCRIPTORS- *GRADE 8, *ENGLISH, *CURRICULUM GUIDES, WRITING SKILLS, GRAMMAR, MATURITY TESTS, READING, ATTITUDES, VOCABULARY, BIBLIOGRAPHIES, POETRY, LITERATURE, *ENGLISH CURRICULUM, UNIVERSITY CITY

A CURRICULUM GUIDE FOR TEACHING EIGHTH-GRADE ENGLISH WAS DEVELOPED IN 1965 AT UNIVERSITY CITY, MISSOURI. FOUR UNITS ARE PRESENTED IN DETAILED OUTLINE FORM--"PAST THROUGH PROLOGUE," "GROWING UP," "WHAT IS HUMOR," AND "HEROES, REAL AND UNREAL." THREE OTHER UNITS ARE SUGGESTED BUT NOT OUTLINED--"VALUE AND VALUES," "FORMING OPINIONS," AND "THE RIGHT TO BE AN INDIVIDUAL." A GENERAL BIBLIOGRAPHY IS PRESENTED FOR THE OVERALL GUIDE, AND SPECIFIC BIBLIOGRAPHIES ARE INCLUDED FOR EACH MAJOR SECTION OF THE INDIVIDUAL UNITS. (RB)

~~Dr.~~ Diggs

ED012635

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

EIGHTH GRADE ENGLISH CURRICULUM

1965

UNIVERSITY CITY PUBLIC SCHOOLS

RC 000 888

TABLE OF CONTENTS

General Introduction

General Bibliography

Part I........................Past Through Prologue

Part II.......................Growing Up

Part III......................What is Humor?

Part IV.......................Heroes, Real and Unreal

INTRODUCTION

1. The resource units and teaching plans presented in this booklet are based on the unit concepts and topics drawn up at the English curriculum meetings held in the spring of 1965. As teachers use these units during the year, they should keep notes on suggested improvements which might be made in the next revision of the units.

2. These additional unit topics are suggested for the course:
   a. "Value and Values"
   b. "Forming Opinions" -- sub-title "You Can't Tell a Book by Its Cover;" include study of mass media.
   c. "The Right To Be an Individual" -- could include stories like "The Outcasts of Poker Flat."

3. Teachers should keep listings of materials used in additional units and of ideas for presenting these units. These lists will serve as guidelines for writing of the resource units.

4. Writing and grammar skills which should be integrated with the literature should be taught in a sequential pattern.

5. The suggested order for teaching the units is:
   a. "Past Through Prologue"
   b. "Growing Up"
   c. "Value and Values"
   d. "Forming Opinions"
   e. "What is Humor?"
   f. "The Right to be an Individual"
   g. "Heroes, Real and Unreal"

GENERAL BIBLIOGRAPHY

The following articles are writings dealing with new ideas and theories in the teaching of English. All the material is available in the Instructional Services Room, Ward Building.

"Picture of a Modern Curriculum for English," James R. Tuck, MICHIGAN EDUCATION JOURNAL, October, 1963, p.17.

"To Instill in the Pupil a Desire to Read," Thomas D. Edwards, SCHOOL AND COMMUNITY, January, 1965, p. 13.

"Values and Student Writing," Phyllis Lieberman and Sidney Simon, EDUCATIONAL LEADERSHIP, March, 1965, p. 13.

"The Role of Japanese Haiku in the Teaching of Creative Writing," Salvatore Messina, JOURNAL OF SECONDARY EDUCATION, March, 1964, p. 122.

"A Critique and Proposal for English," Claudia Reeve, JOURNAL OF SECONDARY EDUCATION, March, 1964, p. 125.

"Sequential Procedures in the Teaching of Written Composition," Joanne Dale, JOURNAL OF SECONDARY EDUCATION, January, 1964, p. 14.

"A Review of Selected Literature and Research on Teaching Composition," Patrick T. Hayden, JOURNAL OF SECONDARY EDUCATION, April, 1965, p. 147.

"Moral and Spiritual Values: To Teach or Not to Teach?" Ramon R. Reid, JOURNAL OF SECONDARY EDUCATION, February, 1965, p. 77.

"How Do We Teach?" ENGLISH JOURNAL, May, 1965.

"English Composition: The Hardest Subject," Albert R. Kitzhaber, BULLETIN OF EDUCATION, University of Kansas, May, 1965.

SCHOOL DISTRICT OF UNIVERSITY CITY

Summary of Meeting on Eighth Grade English

Time: 1:00-4:00 p.m.

Place: Board Room, Ward Building

Personnel Present: Virginia Plank, Billie Persons, and Barbara Ross (Hanley);
Mary Ann Ruf, Judge George, and Lois Hachtmeyer (Brittany);
Dr. Haugh, consultant.

The group discussed the approaches to be used and reached consensus upon the following:

1. That the two programs, departmental at Hanley and team teaching of English and Social Studies at Brittany, be looked upon as two different organizational plans of reaching the same objective.

2. That both programs should follow the unit approach.

3. That the units chosen be applicable to both programs but that they not be chosen with a Social Studies emphasis such as that followed in Grade 7.

4. That the units include the following topics in the approximate order given below.
   a. Unit I. "Past in Prologue" -- a study of our heritage; respect for the past; could build upon the work done in reporting in Grade 7.

   b. Unit II. "Growing Up" -- include a study of Johnny Tremain; could build upon narrative writing in Grade 7.

   c. Unit III. "Value and Values" -- could include poetry selections here.

   d. Unit IV. "Forming Opinions" -- sub-title: "You Can't Tell a Book by Its Cover;" include study of mass media.

   e. Unit V. "What Is Humor?" -- could include limericks and parody.

   f. Unit VI. "The Right to Be an Individual" -- could include stories like "The Outcasts of Poker Flat."

   g. Unit VII. "Heroes, Real and Unreal" -- could include descriptive writing, the study of biography, myths and the tall tale.

5. That the English grade teachers look for additional titles and also consider the possibility of including some optional units.

6. That a preliminary unit such as the one to start the seventh grade is not neccessary for the eighth grade.

7. That a framework of skills in writing be prepared that will be developed through writing activities that can be taught in each of the units.

8. That a framework of skills in reading and activities to develop them be prepared. (See list from Wichita Public Schools)

9. That a framework of speaking and listening skills and activities to develop them be prepared.

10. That basic spelling and vocabulary lists be developed for each unit.

11. That grammar and usage to be taught be related to the writing and speaking activities and that a framework of grammar, capitalization and punctuation items be prepared so the teacher can keep track of items taught and retaught in relation to both remedial and developmental needs of the students in writing and speaking.

cdr
April 21, 1965
Office of Instructional Services

8th Grade Unit: Past Through Prologue

I. Area to be covered:

A. Literature selections that portray our cultural heritage.
B. Basic writing skills.
C. Basic grammar skills.

II. Purposes:

A. To develop a realistic picture of early days in America.
B. To understand and appreciate historical persons.
C. To increase vocabulary and improve reading skills.
D. To write paragraphs for diagnostic purposes.
E. To diagnose level of grammar usage and understanding.
F. To distinguish between fiction and non fiction writing.
G. To start students thinking about men's courage, beliefs, ideas, morals, ambitions, etc., all of which will be studied in later units.

III. Introduction:

A. This unit is intended to be the introductory unit for eighth grade literature and English. Diagnostic grammar tests and writing assignments should be used during the unit.

B. By having the students read individually from books checked out of the library, the teacher can through class discussions begin determining the level and proficiency of reading.

C. Through oral reports on historical sites visited by students the speaking ability of the students can be observed.

D. Stress that the present has been built on the contributions of the past. For example: The Indians contributed to our civilization because our forefathers borrowed liberally from the Indian culture which they found here.

E. The past, just as the present is, was built on the hopes and despairs, the ardors and endurances, the joys and sorrows of plain people everywhere.

F. Be truthful and realistic: point out the ruthless and selfish motives of many while emphasizing the courage, endurance, hardihood, good humor, and love of freedom and opportunity of the majority.

IV. Teacher Bibliography:

AMERICAN INDIAN	J970.1 University City Library
THE HERITAGE OF AMERICA	Henry Steele Commager and Allan Nevins, eds.
ART AND LIFE IN AMERICA	Oliver Waterman Larkin
AMERICA'S COLONIAL HERITAGE	Patricia Acheson
AMERICAN HERITAGE	(There are numberous of these books which deal with all phases of our heritage.)

V. Outline of Unit

A. Introduction

This unit explores the nature of the people who seek new frontiers. These frontiers are very old processes which man repeats over and over again in many different areas, both geographical and intellectual. Those who have been the first on the threshold of the frontiers have created the culture in which we live today. The Indians, explorers, adventurers, settlers, politicians, inventors, scientists, and artists all contributed to the development of America. The outlaws and other undesireable persons also added to America; it was to control these people that some of our heroes came forth.

To modern men the past may seem filled with foolish mistakes, colorful escapades, or too perfect men and women. Bringing the past to the junior high student as a time of courageous but human men and women who faced problems unique to their age is the purpose of the reading, discussions, and writing of this unit. The teacher through his or her wide reading of the biographies of these historical personages can transfer to the students the fobiles and idiosyncrasies of these people. Through comparison with leaders in today's frontiers show the students how men in all ages are different because the particular problems of the times are different.

Another aspect of the subject which is of primary importance is the nature of the impulse which sends men into the new, the unknown and the unconquered; the response of America to the frontier is representative of the responses of men of many different countries to many different kinds of challenges. It is representative of the response which led Columbus to sail the Atlantic and John Glenn to orbit the earth, which led Copernicus to redefine the relationships of the heavenly bodies and Joseph Priestly to discover oxygen. In other words, you should strive to see beyond the particular form of the American response to the frontier to perceive the general response of men to the new and unknown.

B. Suggested procedures:

1. Have students read individually from books checked out of the library. (See student bibliography).
2. Have the entire class read selections from anthologies. By guiding the discussion of these selections, the teacher should instill methods of reading which the students can apply to their individual reading.
3. The appreciation of what those in the past have done for the life of the student today can best be reached by structured class discussion. These discussions should allow each student to share ideas he or she has gained from individual reading.
4. Two specific reading skills can be taught during this unit:
    a. The reader must imagine himself in another time. The reader must accept the ways of thinking and the social customs of a time which differs from his own era.
    b. The reader must react to the feeling and atmosphere of words as well as to the meaning.

5. The basic skill of recognizing word meaning from context clues should be taught.
6. By analyzing student errors in composition begin isolating grammar skills which must be taught.
7. Assignments for writing should correlate with the reading.
8. Class time should be used to evaluate the students' writing.
9. If books and time are available, a longer study of a biography or novels depicting a significant event or person in our past might be studied.
10. Through class discussion lead students to recognize the use of historical material in fiction.
11. Guide students to recognize the characteristics of non-fiction writing especially of biographies and autobiographies.

C. Study questions

1. General questions the teacher may use for selections the entire class reads that will guide the students to think in terms of the past building the present.
    - a. How does the author lead you to understand and appreciate the historical personage's way of thinking and acting?
    - b. Can you think of some modern events, perhaps fictional, that might happen to you that would parallel the experiences of the historical person as he faced the problems of his day?
    - c. How does the author show that the person or persons learned from experience?
    - d. What motives give the person courage?
    - e. How did the author help you imagine yourself in another time? Or did he?
    - f. What kinds of problems and misfortunes did these early men face?
    - g. Did the selection change your point of view or opinions about this period of American history?
    - h. Does living in today's world take just as much courage and strength as living during the pioneer and frontier days did? Is the same kind of courage and strength needed? How does it differ?
    - i. How does the social structure, that is, the characteristics and customs of particular groups within the community, affect people you have read about?
    - j. Were the problems of the characters caused by outside forces over which the characters has no control? Or were they problems caused by the personalities of the characters?
    - k. What were some of the steps this person helped to make in building a civilized society?

2. Specific study questions for the individual selections read by the class can be found in the anthologies or the teacher can construct some which will elicit the ideas being sought in the unit.

D. Composition Guide

The compositions written for this unit should be used to diagnose the creative writing ability of the student as well as to diagnose his level of grammar usage and understanding.

Suggested topics:

1. Ask the students to put themselves into the minds and feelings of the white men who were entering strange and unexplored lands. Remind them that these men were different from those who live in today's space age; they thought and felt differently. Suggest that the students try to write the white man's reaction to an event the class has read about in the literature selections.

2. Try your hand at using words to create atmosphere. List words that tell how the wind seems (a) on a gay spring morning, and then, (b) on a gloomy night when you are all alone in the house.

3. Have students write a short expository theme applying the quotation "pioneers for the pioneers," to modern life. What kinds of persons today are "pioneers for the pioneers"? Who are some of the trail blazers in the world today who are far ahead of their contemporaries?

4. The teacher may also insert topics that seem appropriate to the class' needs trying to have the topics stem from the literature being read.

E. Vocabulary

The vacabulary should come from the literature as it is being read. Teach how meaning can be figured out from context clues.

VI. Student Bibliography

A. Texts.

ADVENTURES FOR READERS, Laureate Edition, Harcourt, Brace, & World, 1963

"Ghost Men of Coronado"	Douglas Tate
"So Goodly a Land"	William Bradford & Edward Winslow
"The Pine-tree Shillings"	Nathaniel Hawthorne
"George Washington"	Rosemary & Stephen Vincent Benet
"Paul Revere's Ride"	Henry Wadsworth Longfellow
"I Sing the Pioneer: Daniel Boone"	Arthur Guiterman
"Lewis and Clark"	Bernard De Voto
"Western Wagons"	Rosemary & Stephen Vincent Benet
"Buffalo on the Oregon Trail"	George R. Stewart
"The Kiskis"	May Vontver
"The Cowards Never Started"	Bruce Catton

ALL AROUND AMERICA, Scott, Foresman, and Company, 1959

"Paul Revere's Ride"	Henry Wadsworth Longfellow
"I Sing the Pioneer: Daniel Boone"	Arthur Guiterman
"Sam Houston"	Rosemary & Stephen Vincent Benet
"Abe Lincoln at Gettysburg"	Enid L. Meadowcroft
"George Washington Carver"	James S. Childers
"Modern Jove"	Alice C. Cooper and Charles Palmer

GOOD TIMES THROUGH LITERATURE, Scott, Foresman, & Company, 1957

"Clara Barton"	Rosemary & Stephen Vincent Benet
"Booker T. Washington"	Paul Laurence Dunbar
"My Struggle for an Education"	Booker T. Washington

B. The following books are suggested as a reading list for the individual rea ing assigned to the students. These books which are both fiction and non fiction dealing with the heritage of our culture may be checked out of the University City Public Library or the school libraries. The teacher aay add title which he or she feels would be appropriate.

THE LAST OF THE MOHICANS	James Fenimore Cooper
THE SPY	James Fenimore Cooper
DEERSLAYER	James Fenimore Cooper
AMERICA'S ETHAN ALLEN	Stewart Holbrook
AMERICA'S PAUL REVERE	Esther Forbes &Lynd Ward
CORONADO AND HIS CAPTAINS	Camilla Campbell
DOCTOR IN BUCKSKIN	T. D. Allen
NARCISSA WHITMAN	Jeanette Eaton
OF COURAGE UNDAUNTED	James Daugherty
BOY WITH A PACK	Stephen W. Meader
BROKEN ARROW	Elliott Arnold
KEELBOAT JOURNEY	Zachary Ball
ABE LINCOLN GROWS UP	Carl Sandburg
DANIEL BOONE	John Mason Brown
THE TEXAS RANGERS	Will Henry
BENJAMIN BONNEVILLE, SOLDIER EXPLORER	Helen Markley Miller
ABE LINCOLN: LOG CABIN TO WHITE HOUSE	Sterling North
COCHISE, APACHE WARRIOR AND STATESMAN	Edgar Wyatt
GERONIMO, THE LAST APACHE WAR CHIEF	Edgar Wyatt
WITCHCRAFT OF SALEM VILLAGE	Shirley Jackson
AMERICA'S COLONIAL HERITAGE	Patricia Acheson
THOMAS JEFFERSON AND HIS WORLD	American Heritage
AMERICANS BEFORE COLUMBUS	Carolyn Bailey
LIBERTY MAID	Helen Morgan
JACKSONS OF TENNESSEE	Marguerite Vance
MARTHA WASHINGTON, OUR FIRST LADY	Alice Desmond
GEORGE WASHINGTON	Clara Judson
THOMAS JEFFERSON	Clara Judson
BENEDICT ARNOLD	Jeanette Nolan
KIT CARSON, MOUNTAIN	Margaret Bell
BRIGHAM YOUNG	Olive Burt
JESSE JAMES WAS MY NEIGHBOR	Homer Croy
BOOTS AND SADDLES	Elizabeth Custer
TRAPPERS AND TRADERS OF THE FAR WEST	James Daugherty
TRAILS WEST AND THE MEN WHO MADE THEM	Edith Dorian
CITIZEN OF NEW SALEM	Paul Horgan
RAILROAD BUILDERS	John Moody
DANIEL WEBSTER	Alfred Steinberg
STORY OF CLARA BARTON	Jeanette Nolan
PIONEER ART IN AMERICA	Carolyn Bailey
STORY OF LAFAYETTE	Hazel Wilson
DRUMS ALONG THE MOHAWK	Walter Edmonds
LANTERN IN HER HAND	Bess Aldrich
CHILDREN OF THE COVERED WAGON	Mary Carr
LAND BEYOND THE MOUNTAIN	Janice Giles
PARTNERS ON THE SANTA FE TRAIL	Clide Hollman
PRESIDENT'S LADY	Irving Stone
BROTHER AGAINST BROTHER	Phyllis Fenner

BLOW, BUGLES, BLOW	Merritt Allen
UNCLE TOM'S CABIN	Harriet Stowe
STEP TO THE MUSIC	Phyllis Whitney

Autobiographies and biographies of inventors, scientists, military leaders, government leaders, etc.

Area: What does it mean to "grow up" -- to mature? To explore ideas of ways of maturing: physical, mental, social, emotional.

Purposes:

1. To help individual students understand the process of growing up, of maturing physically, mentally, socially, and emotionally; to formulate a class concept of maturity.
2. To help them understand and evaluate the joys and sorrows, the problems and achievements involved in this process; to realize that other young people have similar problems.
3. To discover the nature of and criteria for maturity as held by our society.
4. To formulate a class concept of maturity applicable to characters in literature.

Outline:

I. Design and use a questionnaire for students, parents, other adults and professional personnel about the nature of maturity.
II. Autobiography
  A. Independent reading of autobiographies (including Benjamin Franklin's which students may have started reading in Unit I.)
  B. Write short compositions on phases of their own growing up which will be compiled into their own autobiographies.
  C. Keep a diary for two weeks. During this time lessons on being aware of and how to write good sensory impressions should be developed.
III. Study of short stories to get author's ideas of aspects of maturity and to understand the growth of character in a short piece of literature.
IV. Poetry on phases of growing up.
V. Study of a book, JOHNNY TREMAIN, to see growth of character.
VI. Independent reading of one or two books mainly concerned with problems of growing up (see bibliography).
VII. Revise class's statement of what maturity means.

Composition:

1. Organizing a questionnaire.
2. Writing up findings of questionnaire.
3. Writing a short paper on characteristics of adolescence or related subjects.
4. Keeping a diary for two weeks.
5. Series of short compositions later to be compiled into individual's autobiography.
6. Evaluating short stories according to concept being developed.
7. Writing related to other literature studied.

I. Procedures
  A. Several days before the start of the unit, discuss with the class the problems of maturation and the areas of maturity.
  B. Have the students design a questionnaire that will focus on the nature of maturity. The questionnaire might take this form:

1. What elements are present in individuals that you consider to be mature?
2. During what approximate age does one become most aware of the problem of maturation?
3. What is the nature of maturity
   a. as viewed by students?
   b. as viewed by parents?
   c. as viewed by professional personnel?
4. In what areas does a person become mature? (Physical, social, mental, emotional)
5. List the definitions of maturity received from the survey and tell the occupation of the person interviewed.

C. To gain a variety of opinions, have the class interview people from a variety of occupations and interests.
D. From the results of the survey, discuss the social, physical, psychological, intellectual, etc. views of maturity by listing the results of the survey on the board. Each definition for maturity is examined for its adequacies, similarities, and differences.
E. Formulate a class definition of maturity that will be applicable to literature by copying the definitions, revised, that seem to be the most comprehensive.

Student Paper
Objectives: To broaden the class view of maturity.
To relate the definitions of maturity to those formulated by others.
To provide the experience of writing a simple paper, using references from library, from classroom books, and from the survey.

Procedures:
A. With the class, discuss the results of the survey. After examining the definitions, assign an area of maturity to each student according to his interest.
B. Read the student model (ADOLESCENCE by Campbell Amos) to the class and work with the class on an outline for organizing a similar paper.
C. If possible, take the class to the library and guide their selection of books. Discuss with each student the chapters of the book that seem most appropriate for his topic.
D. While the class is gathering information, conduct individual conferences and help the student plan a topic around which to center his report.
E. After the reports are written, select the best on a variety of areas of maturation and ditto them for the class. This provides recognition to those who achieved and increases the background of the students. The papers could be made into a little booklet for the students. A student who is talented in cartooning, might make some illustrations on the ditto stencils.

ADOLESCENCE
by
Campbell Amos
(student at Euclid)

Adolescence is the period of life which comes between puberty and adulthood. It is not simply a physical process; there is more to it than physical maturation. It is also a social process.

The mental and character changes of this period are of the utmost importance. It is at this time that the child's mind lies open to impressions that, once formed, are likely to remain through life. The adolescent brain is a seeting turmoil that never rests, sorting, searching, accepting, rejecting old and new ideas.

Ambitions that were apparently firmly fixed in the child's mind might suddenly switch to the opposite end of the field of human action and find a boy who wanted to be a clergyman to deliver sermons from a pulpit, practicing for a life of crime. When we realize that these phenomena have a matter-of-fact physiological bases, it is less difficult to understand why boys run away sometimes from perfectly happy homes; why the majority of religious conversions take place from fifteen to seventeen years; and why a boy or girl may suddenly develop a propensity to lie or steal.

The problems of adolescence, small as they may seem at times, should never be underestimated or laughed away, for frequently it is vitally important for the teenager to find the right solution. Usually it is the parents who have to help him find his way through the crises of adolescence, but often a great part of the burden falls upon the teachers. Counselors at school would be a great help on guiding adolescents, but often the teenagers are afraid to discuss problems with them. Often the adolescents do not want to discuss with any other than their peers for they are afraid of being laughed at.

There are two major aspects of growth during adolescence. One is tenderness toward other persons of the opposite sex. Since tenderness is caused by sexuality, adults are not surprised that it should appear strongly in the emotional minds of those in adolescence.

Another major development of adolescence is to be able to handle things in a more mature manner. Adults sometimes don't notice this or disapprove of it because the adolescent doesn't handle this development properly or with consistency.

Sports, especially team games, capture the interest during adolescence. Teenagers usually begin to make more friends outside of their family circle. They want to belong to a group of their own age, all of whom may wear the same kind of clothes and take up the same fads. At the same time they begin to be concerned with their personal appearance, a teenage boy or girl may be gloomy or gay by fits and turns. The mind is growing at the same time as the body, and there is an urge toward independence in thinking. Often the budding poet, artist, musician, or scientist finds his chosen field during adolescence.

During adolescence the muscles and bones of the body grow rapidly and there is an "awkward age," because adolescents do not grow at the same rate of speed. The glands of the body are also especially active. Physically, adolescence starts earlier in girls than in boys. This accounts for the fact that a girl of thirteen is usually both taller and heavier than a boy of the same age. Perhaps the most noticeable changes in a boy, aside from stature and weight, are the mutations of voice, which are caused by the larynx growing rapidly and the boy's loss of control over his voice, and the starting of his beard.

There is no absolute time or age when adolescence starts and ends. At this age, the mind is open to new ideas and old ones are rejected. Problems are a major part of the adolescent's mind and they should not be underestimated or avoided. The complexities of development during this period are the basis of the direction taken by the teenager in future life.

Bibliography:

INTO YOUR TEENS	Scott-Foresman
THE FAMILY: ITS FUNCTION AND DESTINY	Anshen
PEOPLE OF PARADISE	Attenborogh
DELINQUENCY	Block and Flynn
ON ADOLESCENCE	Blos
YOUTH AND CRIME	Cohen
THE ADOLESCENT SOCIETY	Coleman
YOUR PRETEENAGERS MIND AND BODY	Dunbar
YOUR TEENAGER'S MIND AND BODY	Dunbar
FAMILY LIVING	Duvall
INDIANS	Editors of American Heritage
YOU AND THE PERSON YOU WANT TO BE	Feddar
PSYCHOLOGY FOR LIFE TODAY	Foster
YOUR ADOLESCENT AT HOME AND IN SCHOOL	Frank
THE VANISHING ADOLESCENTS	Friedenberg
THE EVOLUTION OF HUMAN NATURE	Herrick
OUR JEWISH HERITAGE	Gaer and Wolf
YOUTH: THE YEARS FROM TEN TO SIXTEEN	Gesell, Ilg. Ames
TEEN AGE TYRANNY	Heckinger
TEEN-AGERS	Jenkins, Bauer, Schacter
DILEMMAS OF YOUTH IN AMERICA TODAY	MacIver
COMING OF AGE IN SAMOA	Margaret Mead
CHILDHOOD	Mead and Wolfenstein
UNDERSTANDING AND PREVENTING JUVENILE DELINQUENCY	Miller
THE INTELLIGENT PARENTS--GUIDE TO TEEN-AGERS	Purtell
YOUR TEENS AND MINE	Roosevelt and Ferris
KIDS, CRIME AND CHAOS	Tunley
FIRST CAME THE FAMILY	Underhill
THIS IS MY GOD	Wouk
GROWING YOUR OWN WAY	Bockner
STORY OF A BAD BOY*	Thomas Aldrich
LITTLE MEN*	Louisa Alcott
LITTLE WOMEN*	Louisa Alcott
JACK AND JILL*	Louisa Alcott
SWIFTWATER*	Paul Annixter
NATIONAL VELVET*	Enid Bagnold
THE SPECIAL YEAR	Laura Baker
TREMBLING YEARS*	Elsie Barber
WONDERFUL YEAR*	Nancy Barnes
IDAHO SPROUT	John Baumann
TORTOISE BY CANDLELIGHT*	Bawden
RIDE OUT THE STORM	Margaret Bell

---

* Available at University City Public Library.

TOTEM CASTS A SHADOW*	Margaret Bell
WATCH FOR A TALL WHITE SAIL*	Margaret Bell
CASTLE ON THE BORDER*	Benary-Isbert
LONG WAY HOME*	Benary-Isbert
ROWAN FARM*	Benary-Isbert
JAMIE*	Jack Bennett
JUNIOR MISS*	Benson
THE UNREASONING HEART	Beresford-Howe
YOUNG 'UN*	H. Best
WINTERBOUND*	Bianco
PAPA'S DAUGHTER*	Thyra Bjorn
THE WHITE UNICORN	Margaret Blanton
KALENA*	Esma Booth
BITTER CREEK*	James Boyd
MAGGIE	Vivian Breck
SARAH*	Bro
FRESH WIND	Grace Campbell
COACH NOBODY LIKED*	John Carson
ACCENT ON APRIL*	Betty Cavanna
GOING ON SIXTEEN*	Betty Cavanna
SCUDDA-HOO! SCUDDA-HAY!	George Chamberlain
MRS. McTHING*	Mary Chase
THE CABIN	Marquis Childs
CITY OF TREMBLING LEAVES*	Walter Van Tilburg Clark
LUCKIEST GIRL*	Beverly Cleary
FIFTEEN*	Beverly Cleary
THE ADVENTURES OF HUCKLEBERRY FINN*	Samuel Clemens
THE ADVENTURES OF TOME SAWYER*	Samuel Clemens
HERE I STAY*	Elizabeth Coatsworth
THE DIFFERENT ONE*	Pauline Coleman
REENY*	Molly Cone
THE GREEN YEARS*	A. J. Cronin
SEVENTEENTH SUMMER*	Maureen Daly
ANYTHING FOR A FRIEND	Russell Davis
LIFE WITH FATHER*	Clarence Day
THIRD-BASE ROOKIE*	Duane Decker
DAVID COPPERFIELD*	Charles Dickens
GREAT EXPECTATIONS*	Charles Dickens
WE SHOOK THE FAMILY TREE	Dolson
MARCY CATCHES UP*	DuJardin
WILDERNESS CLEARING*	Walter Edmonds
OUT OF THE WILDERNESS: ABRAHAM LINCOLN GROWS UP*	Virginia Eifert
THE BOUNTY LANDS	William Ellis
GOING STEADY*	Anne Emery
MOUNTAIN LAUREL*	Anne Emery
BERTIE COMES THROUGH*	H. G.Felsen
BOY GETS CAR*	H. G. Felsen
STREET ROD*	H. G. Felsen
SO BIG*	Edna Ferber
MY COUSIN ABE*	Aileen Fisher
JOHNNY TREMAINE*	Esther Forbes
MAMA'S BANK ACCOUNT*	Katherine Forbes
FROM THE TOP OF THE STAIRS*	Gretchen Finletter
LETTERS (to his daughter)*	F. S. Fitzgerald
THE KING'S GOBLET	David Fletcher
WILLA (Cather)*	Ruth Franchere
DIARY OF A YOUNG GIRL*	Anne Frank

CANDLE IN THE SUN	Elizabeth Friermood
HEAD HIGH, ELLEN BRODY*	Elizabeth Friermood
MRS. MIKE*	Benedict Freedman
I, ADAM*	Jean Fritz
EPISODE OF SPARROWS*	Rumer Godden
THE RIVER*	Rumer Godden!
CLEMENTINE*	Peggy Goodin
DEATH BE NOT PROUD*	John Gunther
LEAP INTO DANGER	Leif Hamre
TORRIE*	Anabel Johnson
CAPTAINS COURAGEOUS*	R. Kipling
SEPARATE PEACE*	John Knowles
ONION JOHN*	J. Krumgold
CARRY ON, MR. BOWDITCH*	Jean Latham
THE MESKIN HOUND	John Latham
AND BOTH WERE YOUNG*	Madeleine L'Engle
MOON BY NIGHT*	Madeleine L'Engle
THE DIVIDED HEART	Nina Lewiton
DREAM OF MANSIONS	Norris Lloyd
FOLDED LEAF*	William Maxwell
JEB ELLIS OF CANDLEMAS BAY*	Ruth Moore
ON TO OREGON*	H. Morrow
LITTLE BRITCHES*	Ralph Moody
THE DRY DIVIDE*	Ralph Moody
HOME RANCH	Ralph Moody
BIG CAESAR	Charlton Ogburn
GREEN GRASS OF WYOMING*	O'Hara
LEARNING TREE*	Parks
THE DAYS WERE TOO SHORT*	Marcel Pagnol
SPRING COMES FIRST TO THE WILLOWS*	Helen Pundt
THE YEARLING*	Marjorie Rawlings
ROOMMATES	Rendina
BRIGHT ISLAND*	Mabel Robinson
JEAN CHRISTOPHER (v. 1 or 3v. in 1)*	R. Rolland
PEDER VICTORIOUS*	Ole Rlvaag
PINK MAGIC	Margaret Runbeck
CATCHER IN THE RYE*	J. D. Salinger
PRAIRIE TOWN BOY*	Carl Sandburg
ALWAYS THE YOUNG STRANGER*	Carl Sandburg
THE HORSECATCHER*	Mari Sandoz
THE HUMAN COMEDY *	Saroyan
OLD RAMON	Jack Schaeffer
BATTER UP	Schols
PRIDE OF THE MOOR*	Vian Smith
MIRIAM*	Sommerfelt
BOY ON HORSEBACK*	Lincoln Steffens
THE RED PONY*	Steinbeck
GET THEE BEHIND ME*	Hartzell Spence
BECAUSE OF MADELINE*	Stolz
ORGANDY CUPCAKE*	Stolz
READY OR NOT*	Stolz
ALL AMERICAN*	John Tunis
THE IRON DUKE*	John Tunis
LISTEN MY HEART*	Turngren
WINTER WHEAT*	Walker
MEET THE MALONES	L. Weber
CRESS DELAHANTY*	Jessamyn West

THUNDER IN HIS MOCCASINS	Dale White
WILLOW HILL	Phyllis Whitney
THE LONG WINTER*	Laura Wilder
THE LITTLE TOWN ON THE PRAIRIE*	Laura Wilder
THESE HAPPY GOLDEN YEARS*	Laura Wilder
IN LOVE AND WAR	Barbara Wilson
ABE LINCOLN OF PIGEON CREEK*	William Wilson
LOOK HOMEWARD ANGEL*	Thomas Wolfe
CHINESE DAUGHTER*	Jade Wong
THEY LOVED TO LAUGH*	Worth
CITY BOY*	Wouk
THE FEATHER STAR*	Patricia Wrightson
SUSAN AND THE STORM	Elizabeth Montgomery
NEW DREAMS FOR OLD	Tom Person

Suggestion: The teacher might discuss with the class the ceremony of initiation into manhood (at Puberty) in various cultures; American Indian (see TWENTY-TWO SHORT STORIES OF AMERICA for story of an Indian ceremony of initiation); African tribes; Bar Mitzvok....

II. We suggest that the students read THE AUTOBIOGRAPHY OF BENJAMIN FRANKLIN as core reading for the units on "Past is Prologue", "Growing Up", and "Values". Parts of it could be incorporated in the unit on "Humor", also, as well as in the concluding unit on "Heroes." We suggest the use of the Signet (paperback) edition. We are recommending that we buy 70 copies (vinyl cover) of this for classroom use. Our Student Council Bookstore will also have copies for students to purchase, and our libraries have copies.

Motivations of an Autobiographer (From Nebraska unit on Autobiography: Benjamin Franklin)

1. He may wish to render an artistic expression of his "self" or his personality.
2. He may seek the reality of his own existence by analyzing and expressing it in written form.
3. He may wish to recount and evaluate the story of his own life.
4. He may wish to recount some important part that he has played in some phase of government, business, the arts, science, or sports that has political, historical, or artistic importance.
5. He may view his book as a source of faith or inspiration to others who may share some of his problems or handicaps. For instance, he may have succeeded in overcoming a serious physical handicap or he may have succeeded in making a fresh start after everything he had achieved had been obliterated by some disaster.
6. He may wish to leave an accurate record of his life for a special audience, his heirs, his successors, etc.
7. He may be urged by friends to write his story because they believe he has something worthwhile to tell.
8. He may want to share a full and interesting life which he thinks will be enjoyable to his posterity because he has some special qualities of literary skill.

9. Unfortunately, and this motive is much more widespread in our own day than most of us would wish, he may think that his autobiography would sell well and make a great big pile of money. This motive of course is no assurance that the product will be inferior; the quality of an autobiography depends upon the literary merits of the result rather than the reasons for its existence. The fact remains, however, that most autobiographies published only for profit are sub-literary because they are usually phony. (Jack Paar, Zsa Zsa Gabor, etc... Act one, however, is good for various reasons..)

Franklin's style of writing

1. Authentic American humor; slightly satirical, witty.
2. Interesting, honest, charming, with a strong desire to teach a lesson.
3. Effective use of words: "the most expressive that the language affords."
4. Concise: he believed that nothing should be expressed in two words that could be said in one.
5. Clear, smooth, and direct: "for contrary qualities are displeasing."

Franklin's beliefs or philosophy

1. He tempered rationalism with humor.
2. As a statesman he possessed no theory of politics.
3. As a scientist, he was untroubled about the nature of man or the universe. He took them both as they came.
4. His moral code consisted chiefly of doing good.
5. He was always the philosopher of the common man.
6. He was uncomfortable in the presence of waste or inefficiency.
7. He was instinctively democratic; he took equality for granted.
8. His motives were never moral, but social.
9. He believed he had a responsibility toward the community in which he lived.
10. He was purely pragmatic.

Characteristics of the man

1. Qualities of character
   - a. Honest, industrious, determined, frugal, responsible, sober.
   - b. Serene, moderate, humble, patient, tolerant.
   - c. Intellectual, eager to learn, self-taught, zealous for self-improvement.
   - d. A deceptive simplicity, yet a proud spirit; admittedly "vain."
   - e. Social, liked people, and enjoyed probing the minds of others.

2. His abilities
   - a. Possessed versatility and resourcefulness.
   - b. Possessed a talent for compromise and a genius for opportunism.
   - c. Exercised diplomacy to get the better of a bargain.
   - d. Was poised and at ease in any company; rationalized human behavior.
   - e. Displayed a wry humor, and a slightly cynical indulgence in politics .
   - f. Possessed a common-sense practicality.

3. His accomplishments
   - a. As a public spirited citizen, he improved street lighting, founded a library, a hospital, and an academy; he ran a post office and organized a fire-brigade.
   - b. As a patriothe became spokesman for the colonies and something of a political boss; he furnished wagons and advice to General Braddock; he pled the cause of the colonies at Whitehall, negotiated the Alliance with France, and inspired the Constitution in 1776.

c. As a practical businessman he became a printer and binder by trade, published successful colonial papers and founded the Saturday Evening Post; he established paper mills, owned a book shop, and dealt in indentured servants.

d. An an author he wrote charming light essays and gay letters. His writings include: "Mrs. Silence Dogwood," "Dialogue between Franklin and the Gout," "The Way to Wealth," and "Journal of a Voyage." His best known writings are Poor Richard's Almanack and The Autobiography of Benjamin Franklin.

e. As a scientist and inventor he invented the Franklin stove, the lightning rod, a type of "fin" for swimming, and a musical harmonica. He designed bifocal spectacles.

Possible study questions for the Autobiography of Benjamin Franklin:

1. What three qualities did Franklin believe to be the most important part of life? (see pp. 64-72 Signet)

2. Explain Franklin's plan for arriving at moral perfection. What essential virtues does his list include? What others would you add? Explain moral of the story of the speckled axe. Why did Franklin add Humility, the 13th article? (pp. 89-108)

Standards for Reading Autobiography

A. What to expect:
   1. Does the book really tell something about the author?
   2. Read the preface, if there is one. (This often explains why the author wrote his life story and suggests what you are likely to gain from reading it.)
   3. Try to discover the plan that the author follows.
      a. At what point did he begin his story? If it isn't with his birth or early childhood, you can expect one or more "flashbacks" later in the book which will furnish information about his past.
      b. Did he present his material chronologically, or did he divide his his life into periods?
   4. What can you notice about the tone of the book and the author's style? Is it impersonal and formal? Is it "light" and friendly?
   5. How did the author meet each crisis in his life? How did it arise and what did he do about it? What effect did it have on him as a person and on what he tried to achieve?

Reading critically and intelligently:

1. Try to keep the events in mind and try to establish the historical context within which the events occurred.
2. Read for detail. Try to see if the author creates an accurate, vivid picture of people, places, and events.
3. Try to understand the relationship between the human being and the event. Does the author create an understandable character? Do you know what makes him behave in the way he does when he is in a particular situation?
4. Read carefully to determine the difference between the actual facts of the story and the author's interpretation of the facts. Try to distinguish between the conclusions the author makes from the facts and the facts themselves. Are his conclusions logical and accurate? What is the difference between a TV news report and a TV news analysis? You may find the same difference between history books and books like autobiographies.

Evaluating the author and his book:

1. Was the person who presented himself to you worth knowing?
2. Considering his heredity and environment, did he make as much of his life as could be expected?
3. Did the author honestly portray himself--no better, no worse than he was?
4. Was the presentation of facts and interpretation interesting, unbiased, and clear?
5. Did the author bring meaning and force into what he wrote?
6. Did the author actually make himself "live again" in the mind of the reader? Was his style convincing and entertaining?
7. All in all, did the book merit the time spent in reading it?

Bibliography for Autobiography

TWO YEARS BEFORE THE MAST	Richard Henry Dana
AUTOBIOGRAPHY	Charles Darwin (ed. Sir Frances Darwin)
THE NIGHT THEY BURNED THE MOUNTAIN	Tom Dooley
SON OF THE MIDDLE BORDER	Hamlin Garland
KON TIKI	Thor Heyerdahl
I MARRIED ADVENTURE	Osa Johnson
THE STORY OF MY LIFE	Helen Keller
SOMETHING OF MYSELF	Rudyard Kipling
ALWAYS THE YOUNG STRANGERS	Carl Sandburg
BOY ON HORSEBACK	Lincoln Steffens
UP FROM SLAVERY	Booker T. Washington
FIFTH CHINESE DAUGHTER	Jade Snow Wong

Student Autobiography

1. Think of interesting details and incidents in your life. Take notes.
2. Gather all the information from home that you can.
3. You may have to write letters to gain information, including clippings and pictures. If so, so so at once.
4. Order material in sequence.
5. Keep diary for two weeks --turn in notes every day.

While the students are gathering material and thinking about the series of papers they are to write, they should keep a diary for two weeks and turn in daily short paragraphs. During this time there should be lessons on using specific word and detail, as well as expressing sensory details.

Suggestions for using good sensory details in writing, especially in the diaries for this unit.

Objectives: To teach accurate and vivid observation.
To give sensory details about a person, place, or object.
To use sensory words to point out specific details.

Examples from literature:

Sight: "He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, and a long snipe nose, so that it looked like a weathercock, perched upon his spindle neck, to tell which way the wind blew."

Washington Irving, "The Legend of Sleepy Hollow"

Sound: "Then, as he took his way, by swamp and stream and awful woodland, to the farmhouse where he happened to be quartered, every sound of nature, at that witching hour, fluttered to his excited imagination: the moan of the whippoorwill from the hillside; the boding cry of the tree toad; the dreary hooting of the screech owl..."

Ibid.

Taste: "There was the doughty doughnut, the tenderer olykoek, the crisp and crumbling cruller; sweet cakes and short cakes, ginger cakes and honeycakes, and the whole family of cakes. And then there were apple pies and peach pies and pumpkin pies; besides slices of ham and smoked beef; and moreover delectable dishes of preserved plums, and peaches, and pears, and quinces, not to mention broiled shad, and roasted chickens; together with bowls of milk and cream, all mingled higgledy-piggledy...."

Ibid.

Smell: "Next he passed the fragrant buckwheat fields, breathing the odor of the beehive...."

Ibid.

Touch: "...he had much ado to maintain his seat; sometimes slipping on one side, sometimes on another, and sometimes jolted on the high ridge of his horse's backbone, with a violence he thought would cleave him asunder."

Ibid.

Develop exercises
1. for showing the value of specific words rather than general, and the vivid word;
2. for using simple metaphor and simile;
3. for developing interest-arousing phrases and sentences rather than commonplace, hackneyed expressions.

(See the "Structured Composition Program" of the Public Schools of Montgomery County, Maryland, for suggestions (Bulletin No. 154) It is in Room 200, Main Office, University City Schools, and also a copy at Hanley Junior High).

A series of short compositions to be compiled later into an autobiography.

1. One person who has had the greatest influence in your life.
2. One experience in the field of sports that has left a deep impression.
3. One summer--How did it change you? What moments were most important?
4. One year--What helped you really to grow up that year?
5. One day--What day was the most important in your life?

6. One fear—What was it? When was it the most intense? Have you overcome it?
7. One death—What moments connected with death are most vivid?
8. One pet—How did you get your pet? What does (did) it look like? What moments were most delightful? Irksome? Worrisome?
9. One place—Where have you spent some happy wonderful moments? A farm? A cabin? Camp? A kitchen? A living room? A tree house? Your own room? What moments do you remember most joyously?
10. One hope, one dream—What do you long for? What do you desire? What do you want from life?

Alternate plan:

Select your own subjects. As much as possible keep them in chronological order.

1. My ancestors
2. My parents
3. My sisters and borthers
4. My earliest recollections
5. My earliest school days
6. Make-believe days
7. My first trip
8. Exploring our attic: climbing a tree; exploring the neighborhood; moving to another house; to another city
9. Earning my allowance
10. The first time I was allowed to go shopping by myself
11. My first party
12. A scouting experience
13. Learning to swim; to roller skate; to ride a bike
14. My first pet
15. My best friend
16. Family fun
17. A summer at camp; on the farm; visiting relatives; sightseeing
18. A red-letter day
19. My likes and dislikes
20. My hobbies
21. Special holidays at our house (Thanksgiving, Seder, Christmas)
22. Pranks of my youth
23. When I was sick
24. Saturday picnics
25. Punishments I remember
26. Making the team
27. My greatest achievement
29. My first job
30. My plans for the future

Alternate plan:

Four main assignments. The length of the chapters will depend on you.

1. My family and babyhood
2. My early childhood from kindergarten through sixth grade
3. My junior high years and current interests
4. My future hopes and dreams. My ideas and ideals.

III. Short Stories

Objectives: To understand and infer an author's idea of aspects of maturity.

To understand the growth of character in a short piece of literature.

To further develop and apply the concepts in the unit.

A. "I Get a Colt to Break In," by Lincoln Steffens
GOOD TIMES THROUGH LITERATURE

The emphasis in this story is on emotional and psychological maturity. The problems the main character faces are learning to accept responsibility, learning self-control and patience, and learning to work with others.

Give copies of this study guide to the students.

1. Colonel Carter used two words for the qualities which Lincoln Steffens would have to develop in order to train his colt successfully. Name these qualities and cite instances showing that Lennie actually did develop them.
2. Did Lennie learn to train his colt all by himself, or did he receive help? Explain. Do we usually learn things on our own, or do others help us in our growth? Explain.
3. How were the boy and the colt alike? What instances suggest both were young, high-spirited creatures who enjoyed showing off and who liked to do things well?
4. Why do you think Lennie preferred his father's way of punishment to his mother's?
5. Tell in your own words what Lincoln Steffens learned from his father's discipline. In what ways are the training of a horse and the training of a boy similar?
6. What are some elements that this author would probably include in a definition of maturity? Find support for your statements in the story and explain.
7. Write a brief character analysis of Lennie as he appears in this story. Be sure to mention any changes that have occurred in his character as the story develops. Discuss his appearance, likes, dislikes, strengths, weaknesses, attitude toward others, and the attitude of others toward him.

B. "Mama and the Graduation Present," by Kathryn Forbes
GOOD TIMES THROUGH LITERATURE

1. At the beginning of the story Katrin's mother offers her a brooch; what qualities does the mother display? What qualities does the daughter display?
2. Would you agree with Katrin's statement, "My goodness, Mama, it's practically the most important time in a girl's life—when she graduates"? Explain. Do you think there was a more important time for Katrin in this story?
3. What was the significance of Papa's offering Katrin a cup of coffee? What is Katrin's reaction? Compare this reaction to her reaction when she received the pink celluloid dresser set.
4. What qualities does the author imply are necessary in a mature person? Explain.

C. "Strawberry Ice-Cream Soda," in TWENTY GRAND

1. Compare the character of Eddie with that of his brother Lawrence.
2. When Eddie is trying to scare the crow away from his radish seeds what things does he do and think that label him as a young boy?

3. What is Eddie's attitude toward his brother at the beginning of the story? Has his attitude changed at the end of the story? Why?
4. Why didn't Lawrence want to fight when he was first given the offer? Why did he finally fight?
5. What is the significance of Lawrence putting on gloves when he returns to fight? What does this show about his character? In what way does this gesture indicate his difference from Eddie?
6. Why does Eddie call his brother Lawrence at one time in the story and Larry at another time?
7. Eddie offers to buy Lawrence an ice cream soda at the end of the story. What does this incident tell us about their relationship?
8. What aspects of maturity and immaturity do Eddie and Lawrence display?

D. "I Can't Breathe," by Ring Lardner in TWENTY GRAND

1. What sign of immaturity does the girl display in her statement, "I won't think about it"?
2. How many times has the girl in this story been engaged? What does this indicate about her character?
3. Discuss how the girl in this story fails to display emotional, physical, social, and psychological maturity.
4. Do you believe she carefully thinks over each decision before she makes it? Explain and give examples.
5. Write a paragraph or more in which you describe the character of the girl. Be sure to use examples from the story to support your statements.
6. Do you like the girl in this story? Explain.

E. Study guides for other short stories should be worked out.

F. Bibliography

"Boys Will be Boys"	Partridge GOOD TIMES THROUGH LITERATURE
Cress Delahanty stories	various anthologies
"The Nest"	Robert Zacks ALL AROUND AMERICA
"Birthday in Teheran"	GOOD TIMES THROUGH LITERATURE
"I Reached the Stars the Hard Way"	Jacqueline Cochran GOOD TIMES THROUGH LITERATURE
"The Day We Grew Up"	ALL AROUND AMERICA
"Sabor's Shoes"	ALL AROUND AMERICA
"The Strangers that Came to Town"	ALL AROUND AMERICA
"Sixteen"	Daly TWENTY GRAND
"A Start in Life"	Suckow TWENTY GRAND and WORLDS OF PEOPLE
"Split Cherry Tree"	Jesse Stuart TWENTY GRAND and GOOD TIMES THROUGH LITERATURE
"Parents and Parades"	Finletter GOOD TIMES THROUGH LITERATURE
"Pygmalion"	Gilbreth GOOD TIMES THROUGH LITERATURE
"The Apprentice"	Dorothy Canfield Fisher ADVENTURES IN READING
"Mr. Brownlee's Roses"	Singmaster ADVENTURES IN READING

"The Parsley Garden"	Saroyan ADVENTURES IN READING
"The Human Comedy"	Saroyan FIVE AMERICAN ADVENTURES
"A Review of 'The Human Comedy'"	Christopher Morley ADVENTURES IN READING
"After the Ball"	Sally Benson TWENTY GRAND

G. Role Playing:

May be based on problems or ideas in any of the stories read, or school and family situations. Do you know any older people who are not "mature" in one of the aspects of maturity? Why do you suppose they have not matured in that aspect? Were they too sheltered? Spoiled? Did they learn to think for themselves or to develop responsibility?

H. Independent Reading

1. Bibliography of books relating to the unit on GROWING UP are to be distributed to the students. (Probably earlier in the unit so they can be reading them during development of the unit.)
2. Discuss with the class the possible approaches to the theme, growing up, in their selection.
3. General guide to the analysis of individual books:
   - I. How does the author present problems to show maturation?
     - A. Physical
     - B. Social
     - C. Mental
     - D. Emotional
   - II. How is the character developed?
     - A. How does he relate to his society?
     - B. Is he an emotional or rational man? (boy? girl?)
     - C. How does the problem of the story affect the hero's development?
     - D. What forces or problems oppose the hero? Does the hero overcome these forces or problems? In doing so, what does the hero learn?
     - E. What types of standards or values does the main character uphold?
     - F. Can a set of values be developed from your reading which will help you define a personal code of conduct? If so, what is it?
     - G. What does the author imply maturity is?

IV. Full length book to be studied in class — JOHNNY TREMAIN by Esther Forbes.

Objectives: To synthesize the concepts of the unit in reading a sustained work of fiction.
To trace the steps of Johnny's growing up in the story.
To add to vocabulary.

Questions for study guide:

Chapter I
1. What are the indications of personal problems in this chapter?
2. Is Johnny's attitude towards those who are not as skilled as he typical of people his age?
3. Do you have any ideas about what might be the dreams of the young people in the 1770's for their future?

Chapter II
1. Do you admire Johnny's behavior and attitudes in this chapter?
2. Mrs. Lapham's?
3. What different things motivated the two?
4. How did Johnny react to the injury to his hand?
5. How did Johnny's injury affect his status at the Lapham's?
6. From his reactions to the accident thus far, in what area do you think Johnny's greatest adjustment is going to be? Why?
7. How do you think you would have reacted under the circumstances?
8. Why did Johnny find it next to impossible to forgive Dove?

Chapter III
1. Do you think Johnny could have made looking for a job easier for himself?
2. Are there indications that Johnny could help himself if he would?
3. How does Johnny seem to have changed since the beginning of the book?

Chapter IV
1. Johnny has many individual traits which makeup his personality. Show by what he says and does in this chapter that he is a day-dreamer, that he is persistent, impudent, and independent.

Chapter V
1. Why did Johnny go to Mr. Lyte again? What quality does this show in Johnny? Explain.
2. How did Rab influence Johnny?
3. Discuss Rab's personality. What was he really like?
4. Describe the change in Rab which occurs in this chapter.
5. In this chapter Johnny begins to change his arrogant ways. What causes this change to happen?

Chapter VI
1. Trace briefly Johnny's life through three years since the beginning of the book.

Chapter VII
1. How do you account for the change which has come over Cilla?
2. Does the fact that Johnny takes up with Dove again show that there has been a change in Johnny?
3. What is the nature of this change?
4. Has Dove changed?

Chapter VIII
1. Explain the line: "Human relations never stand still." Apply it particularly to the relationship between Johnny and Cilla.
2. Describe Rab's feelings when he was called a boy.
3. Were they the same as Johnny's?
4. Were they the same as your would be under similar circumstances?

5. Certainly we should be interested in the connotation of names (see p. 170-174 in book). What is the connotation of names?
6. Would you have a different feeling toward Johnny if his name were Cecil?
7. Or toward Mr. Tweedie if his name were Smith or Johnson?
8. Use some other names to see what the connotation would be.

Chapter IX
1. What heroic characteristics does Johnny show in this chapter?
2. Do you consider Johnny a coward in his first contact with war? What about Rab?
3. Why is a fight exhilarating? Would this be equally true of a little and a big one?
4. Do some enlist with the hope of getting excitement in battle?
5. Do you ever do things "just for kicks" or excitement? Why?
6. Discuss the meaning of the last paragraph on page 191. Can you think of a similar incident that could happen today?

Chapter X
1. Describe the parting between Rab and Johnny.
2. What was the reaction of each of these boys to this separation?

Chapter XI
1. Show that Cilla and Isannah make decisions in keeping with their personalities as revealed in earlier parts of the book.
2. In what sense would a boy of 16 be "a boy in time of peace and a man in time of war?"

Chapter XII
1. What qualities of heroism does Johnny illustrate in this chapter?
2. What is the symbolic significance of the operation on Johnny's hand?
3. Explain the line with which the book closes, "A man can stand up."

Conflict and overcoming obstacles is a part of growing up. If parents shield a child too much will this hinder his maturing? Today a boy in Johnny's predicament would have proper help and care. Then there was little to help him except his own courage and determination, for children often had to stand on their own feet and take things like men.

Esther Forbes, in her Newberry Medal Acceptance Speech, says: "In planning the story I wanted to give Johnny room enough to change and grow; not clamp down upon him certain characteristics as unchanging as Little Orphan Annie's optimism. I did not want him to be more consistent than people are in life. If he was courageous, he also felt fear. Affectionate, but he could also hate. Talkative, but sometimes he said the wrong things, or too much, or even too little. Nor were his feelings for the people about him to be unchanging. Take Cilla, for instance. As he starts out she is his best friend, but towards the middle he is even bored by her and her devotion. This of course happens in every high school today. Or Dove. When Johnny realizes Dove is responsible for his burned hand he swears (and he means it) that he is going to get him for that—even if he has to wait ten years. But in less than two years he has Dove completely at his mercy and in the casual way of normal human beings he has really forgotten his oath of vengeance. He even--rather patronizingly--befriends Dove, who has not a friend in the world. Nor are his relations with the older and much-admired Rab quite as perfect as boys' friendships are apt to be in books. To the very end Rab baffles him, holds him at arm's length. So in other ways I have tried to show human nature is less rigid, more fascinating, than in, say comic strips."

Vocabulary

Chapter I
- servitude
- formidable
- artisan
- pious
- mode
- autocratic
- elegance
- crucible
- expound
- protuberant
- kin
- brackish
- ethereal
- venerable
- affluence

Chapter II
- ruddy
- berate
- slavishly
- poultice
- abated
- loiter
- tyranny
- meted
- piety

Chapter III
- maimed
- arrogance
- genial
- assuage
- wallow
- chagrined
- rakish
- imperceptibly
- averted

Chapter IV
- sanctuary
- pompous
- florid
- pallet
- enigmatical
- exuberant
- apparition
- imposter
- translucent
- assent
- perturbed

Chapter V
- discomfiture
- suave
- knaves
- abets
- seditious
- imperturbable
- rebellious
- repentance
- nonchalant

Chapter VI
- inflammatory
- impertinent
- divulge
- proximity
- instigated
- demeanor
- hypocrite
- persevered

Chapter VII
- paroxysm
- ogress
- commandeer
- parody
- lascivious
- oblivious
- filch
- inundated

Chapter VIII
- riff-raff
- lucid
- rebel
- sheen
- proclamation
- intoxicated
- responsive

Chapter IX
- pewter
- sedition
- whim
- qualms
- cautious
- tension
- concoction

Chapter X
- ardor
- badgering
- casually
- paunch
- campaign
- inebriated
- disperse

Chapter XI
- haggard
- rumor
- maliciously
- glibly
- protegee
- martial
- frustrated
- impersonating

Chapter XII
- insignificant
- trivial
- sompassionate

Poetry for Unit

THE SKY IS LOW, THE CLOUDS ARE MEAN

The sky is low, the clouds are mean,
A traveling flake of snow
Across a barn or through a rut
Debates if it will go.

A narrow wind complains all day
How someone treated him;
Nature, like us, is sometimes caught
Without her diadem.
-Emily Dickinson-

DAYS

Some days my thought are just cocoons
--all cold, and dull and blind,
They hang from dripping branches in the
gray woods of my mind;
And other days they drift and shine--
such free and flying things!
I find the gold dust in my hair, left by
their wings.
-Karle Wilson Baker-

A WASTED DAY

I spoiled the day;
Hotly, in haste;
All the calm hours
I gashed and defaced.

Let me forget,
Let me embark
--Sleep for my boat--
And sail through the dark

Till a new day
Heaven shall send,
Whole as an apple,
Kind as a friend.
-Frances Cornford-

BEAUTY

Beauty is seen
In the sunlight,
The trees, the birds,
Corn growing and people working
Or dancing for their harvest.

Beauty is heard
In the night,
Wind sighing, rain falling,
Or a singer chanting
Anything in earnest.

Beauty is in yourself.
Good deeds, happy thoughts
That repeat themselves
In your dreams,
In your work,
And even in your rest.
-E-Yeh-Shuré-

FLEETING PRESENT

I plan for the future,
I yearn for the past--
And meantime the present
Is leaving me fast.

LONELINESS

Am I the only one in life
Who always seems to stand apart
Or is it everyone who feels
A little lonesome in his heart?

LATE

I'm always late to everything
My friends are most sarcastic,
I wish that it could be arranged
That time were more elastic.

WALL

Selfishness is like a wall,
A useless wall, without a doubt--
It cannot hold my own joy in
But only keeps the world's joy out.

-Rebecca McCann-

THE CHAMBERED NAUTILUS

This is the ship of pearl, which, poets feign,
Sails the unshadowed main--
The venturous bark that flings
On the sweet summer wind its purpled wings
In gulfs enchanted, where the Siren sings,
And coral reefs lie bare,
Where the cold sea-maids rise to sun their streaming hair.

Its webs of living gauze no more unfurl;
Wrecked is the ship of pearl!
And every chambered cell,
Where its dim dreaming life was wont to swell,
As the frail tenant shaped his growing shell,
Before thee lies revealed--
Its irised ceiling rent, its sunless crypt unsealed!

Year after year beheld the silent toil
   That spread his lustrous coil;
   Still, as the spiral grew,
He left the past year's dwelling for the new,
Stole with soft step its shining archway through,
   Built up its idle door,
Stretched in his last-found home, and knew the old no more.

Thanks for the heavenly message brought by thee,
   Child of the wandering sea,
   Cast from her lap, forlorn!
From thy dead lips a clearer note is born
   Than ever Triton blew from wreathed horn!
   While on mine ear it rings,
Through the deep caves of thought I hear a voice that sings:

Build thee more stately mansions, O my soul,
   As the swift seasons roll!
   Leave they low vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
   Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea!
-Oliver Wendell Holmes-

THIRTEEN

Thirteen's no age at all; Thirteen is nothing.
It is not wit, or powder on the face,
Or Wednesday matinees, or misses' clothing,
Or intellect, or grace...

Thirteen keeps diaries, and tropical fish
(A month, at most); scorns jumpropes in the spring;
Could not, would fortune grant it, name its wish;
Wants nothing, everything;
Has secrets from itself, friends it despises;
Admits none to the terrors that it feels;
Owns half a hundred masks but no disguises;
And walks upon its heels.

Thirteen's anomalous -- not that, not this:
Not folded bud, or wave that laps a shore,
Or moth proverbial from the chrysalis.
Is the one age defeats the metaphor.
Is not a town, like childhood, strongly walled
But easily surrounded; is no city.
Nor, quitted once, can it be quite recalled--
Not even with pity.

****

Mothers are hardest to forgive.
Life is the fruit they long to hand you
Ripe on a plate. And while you live,
Relentlessly they understand you.
-Phyllis McGinley-

THE RUNAWAY

Once, when the snow of the year was beginning to fall,
We stopped by a mountain pasture to say "Whose colt?"
A little Morgan had one forefoot on the wall,
The other curled at his breast. He dipped his head
And snorted at us. And then he had to bolt.
We heard the miniature thunder where he fled
And we saw him, or thought we saw him, dim and gray,
Like a shadow against the curtain of falling flakes.
"I think the little fellow's afraid of the snow.
He isn't winter-broken. It isn't play
With the little fellow at all. He's running away.
I doubt if even his mother could tell him, 'Sakes,
It's only weather.' He'd think she didn't know!
Where is his mother? He can't be out alone."
And now he comes again with a clatter of stone
And mounts the wall again with whited eyes
And all his tail that isn't hair up straight.
He shudders his coat as if to throw off flies.
"Whoever it is that leaves him out so late,
When other creatures have gone to stall and bin,
Ought to be told to come and take him in."

-Robert Frost-

BIBLIOGRAPHY

I. The Hero

Fitz Roy Richard S. Raglan, *The Hero: A Study in Tradition, Myth, and Drama* ( ).

Dixon Mector. *The Hero in America, A Chronicle of Hero Worship* (New York: Scribner's, 1941).

Joseph Campbell. *The Hero with a Thousand Faces* (New York: Pantheon Books, 1949).

Marshall W. Fishwick. *American Heroes, Myth and Reality* (Washington: Public Affairs Press, 1954). This book further has an excellent bibliography on this subject.

II. Heroic Qualities

Aristotle. *The Nichomachean Ethics*. (London: Macmillan and Co., 1934). This book appears in numerous translations. It is especially valuable as a primary source on the three attributes.

Maurice B. McNamee. *Honor and the Epic Hero* (New York: Holt, Rinehart and Winston, 1960). A study of the shifting concept of magnanimity in philosophy and epic poetry. Some chapters detail qualities of the epic heroes, but the study will be good background for the teacher. Magnanimity is closely allied to civic courage.

Robert Maynard Hutchins (gen. ed.). *Great Books of the Western World* (Chicago: Encyclopedia Britannica Inc., 1952). Vols. 2 and 3 cover "The Great Ideas," Parts I and II. These volumes contain detailed definitions of courage, justice, fortitude, and temperance plus examples from many authors and works.

Vol. 3. . . Prudence, Chapter 73, pages 472-479
Temperance, Chapter 91, pages 866-873
Vol. 2. . . Courage, Chapter 13, pages 252-259
Justice, Chapter 42, pages 850-858.

Each of these selections is followed by several pages of detailed bibliography.

Henry Wyman Holmes. *The Road to Courage* (New York: A.A. Knopf, 1943. Sources of morale in men and nations.

Heinrich Brunner. *Justice and the Social Order* (Harper Bros., 1945).

Peter Fireman. *Justice in Plato's Republic* (New York: New York Philosophical Library, 19).

Edwin Norman Garlan. *Legal Realism and Justice* (New York: Columbia University Press, 1941).

Allan H. Gilberte. *Dante's Conception of Justice* (Durham N. C.: Duke University Press, 1925).

Raymond Jaffe. *The Pragmatic Conception of Justice* (Berkeley: University of California Press, 1957).

Hans Kelsen. *What Is Justice* (Berkeley: University of California Press, 1957).

Leo William Shields. *The History and Meaning of the Term Social Justice* (Notre Dame, Indiana, 1941).

Paul Tillich. *Love, Power, and Justice* (New York: Oxford University Press, 1954).

Louis Wallis. *The Struggle for Justice* (Chicago: University of Chicago Presx, 1916).

Weste Woodbury Willoughby. *Social Justice* (London: Macmillan Co., 1900).

Konrad Braun. *Justice and the Law of Love* (London: Allen & Unwin, 1950).

I. Area to be covered:

The Unit considers the concept of the hero and attributes of the hero, or noble man in Western Culture. Althcugh many characteristics are common to the heroes of this culture, the unit will concentrate on three outstanding ones: courage, a sense of justice, and control (prudence and temperance).

The scope of reading should be broad enough for the student to begin to distinguish between stereotypes and real heroes and to consider the many facets of courage, justice and control.

Readings will include myths, legends, tall tales, and modern short stories, novels, plays, and poetry.

II. Purposes:

A. Attitudes

1. To realize the difference between the hero as a character and the hero as a symbol

2. To realize that the heroes of a culture usually reveal the conditiins and values of that culture.

3. To apply Aristotle's golden mean theory to acts of the hero.

4. To develop criteria for judging current heroes.

B. Skills:

1. Ability to generalize about character traits from action and dialogue in literature.
2. Ability to deal with simple inferences and implications in literature.
3. Ability, through the inductive process, to establish a tentative statement about abstract terms (hero, courage), next to revise, limit, extend the statement, and finally to develop a more valid statement.
4. Ability to recognize the hero, villain, and protagonist in literature.
5. Ability to notice simple symbolism.
6. Ability to relate different characters and situations to a general theme in literature.
7. Ability to relate literary experience to past history, current events, and personal experience.
8. Ability to recognize stereotypes and shallow characters.
9. Reinforce the ability to define words in context.
10. Use of dictionary and thesaurus
11. Greater independence in reading from insights into character portrayed.
12. Ability to write a pre'cis and a summary.

III. A. Introduction for Students

Man is constantly in search of adventure. This was true four thousand years ago as it is today. All through the history of man we find tales of adventure, the daring deeds of both heroes and scoundrels. Both types of heroes appear in the early literature of the Greeks, the Romans, and the stories of medieval Europe.

First we want to consider the hero, often called the noble man, in Western literature. We want to find out what really made a man great in those days. What makes a man great today?

I. General questions to initiate discussion

- A. What is a hero?
- B. What characteristics would you expect to find in a hero?

II. Specific questions to narrow emphasis

- A. Who are some fictional heroes you've read about or studied in your school years?
- B. What qualities made them outstanding?

III. Name some historical heroes

- A. Religious (Joan of Arc)
- B. Scientific (Thomas Edison)
- C. Political (Washington)
- D. Military (Lee, Grant)

IV. Modern heroes

- A. Who are modern heroes? (astronauts, Mickey Mantle, The Beatles)
- B. What makes them heroic?
- C. What new areas may be added to the types in III. (sports, space, the arts: T.V., movies, records)
- D. How do people feel about these heroes? What emotions do they arouse?
- E. Do some heroes appeal to only one group of people?

V. The hero and his culture

- A. Are there any people we call villains who might be heroes to others?
- B. Pick the ten top heroes - give reasons for your selections.

The lesson may be started cold or the class may be prepared by a simple question such as: What is a hero? What makes a hero? List the ten top heroes.

After the discussion the class may write notes summarizing the discussion or they may write themes on their definition of a hero.

Introducing the Hero - an alternate Lesson

If the teacher prefers a literary introduction he may have the class read the indian chant about heroes and "Upstream" by Carl Sandburg (mimeo copies of each). Next the class may read "The Highwayman" in All Around America or Worlds of People or "A Mystery of Heroism" (mimeo copies of the story). Class discussion should center around the question: Is the main character a hero? This discussion could lead to some of the ideas considered in the questions of the preceding lesson.

A. Presentation of Concepts

The comparison of the heroes of early literature and the selection of the attributes of courage, justice, and control should employ the inductive process. Instead of telling the student what makes a hero, the teacher asks and directs the student to find out for himself.

B. Organization of the Unit and suggested lesson plans

1. The early heroes in literature
    a. Greek myths
    b. Medieval literature
    c. American tall tales
2. Qualities of the hero in modern literature
    a. courage
    b. a sense of justice
    c. control
3. The hero in a novel: The Bridge on the River Kwai or Death Be Not Proud
4. Greek Myths
    a. Bibliography

Hawthorne, Nathaniel Tanglewood Tales
"The Minotaur" - Theseus
"The Dragon's Teeth" - Cadmus
"Circe's Palace" - Ulysses
"The Golden Fleece" - Jason and the Argonauts

Sabin, Frances Classical Myths That Live Today

Rewse, W.H.D. Gods, Heroes, and Men of Ancient Greece in Four Famous Adventures

All Around America
"Ulysses and the Cyclops"

b. Suggested Lesson Plans

1. Review knowledge of myths from 7th grade reading of Wonder Book. Review stories of Perseus, Hercules, and Bellerophon from that book. Have students name other Greek or Roman mythical heroes they know.

2. Have all students read one hero myth from Tanglewood Tales. Questions on Theseus in "The Minotaur" are attached.

3. Divide the class into groups to read about heroes in Tanglewood Tales, All Around America, Sabin, and Rouse. Students may answer questions in groups or at home.

4. Have groups report and synthesize materials. Concentrate on common elements of the stories and heroes.

c. "Theseus"

1. What was the upbringing of Theseus like?

2. What was Theseus like in physical appearance?

3. How was the lifting of the stone and the training required to perform such a feat a wise test of his readiness to know his father?

4. What character traits did Theseus have?

5. Were the abilities of Theseus those of an average man? Give incidents from the story to support your answer.

6. What was the attitude of the other people in the story toward theseus?

7. What feat did Theseus perform? Of what value is his deed to his society?

8. What is it that, more than anything else, makes Theseus a hero to his people?

9. Why should it be more difficult to face a monster than a wild animal of some sort?

10. Describe the incidents with Scinis, Procrustes, and the enormous sow. How do these incidents show justice?

11. What modern heroes are revered for having done deeds similar to Theseus'?

d. Suggested questions for reading in four books:

1. How does the main character fit the the hero pattern?

2. What qualities and character traits does he have?

3. Does his life history fit a pattern?

4. Are punishments in the story just? Do they have a kind of similarity?

5. List the magical happenings in each story.

6. List the monsters slain or the trials in the story.

7. Does the hero display super human powers? Be specific.

8. Summarize the story.

5. Medieval Literature

a. Bibliography

All Around America
"The Song of Bewulf"

"The Fifty-First Dragon" (Mimeo copies)

"Sir Galahad" Prose and Poetry Adventures

b. Suggested Lesson Plans

1. Read Bewulf. In class discussions bring out the character traits and physical attributes of Beowulf.

Compare and contrast this selection with the Greek myths. The teacher may want to read parts of Ian Serraillier's Beowulf The Warrior from the Hanley library (398.2) or Rosemary Sutcliff's Beowulf (T.j. 829.3) and E.V. Sandys' Beowulf (J 398.2) from the U. City library.

2. The teacher should read or tell one of the stories from the King Arthur legends. (Thomas Bulfinch The Age of Chivalry, Roger Loomis (ed.) Medieval Romances, Brian Stone (tr.) Sir Gawain and The Green Knight.

As an alternate have the class read and discuss the Tennyson peem "Sir Galahad."

3. Have one group go to the library earlier to do research to review and expand their knowledge of these 7th grade subjects: Duties of a knight, King Arthur and the Round Table, Stories from the Arthur legends. Members of the group may report to the class at this time. After the reports the teacher should ask questions which relate this information to Beowulf and the Greek myths.

6. "The Song of Beowulf"

1. Describe the physical attributes of Beowulf. Are they important to any hero?

2. List Beowulf's character traits.

3. Does his courage have a purpose?

4. Point out unpleasant expressions and words to describe Grendel, the hag and their actions.

5. How was Grendel super-human and inhuman? The hag?

6. Was Beowulf super-human?

7. In what ways does Beowulf compare with Hercules? Theseus? Jason? (name all of the heroes you have read).

6. American Tall Tales

a. Bibliography

Worlds of People
"The Cyclone"
"Who Made Paul Bunyan?
"Joe Magarac, Steelman"
"Strong But Quirky"
"Johnny Appleseed"
"Casey Jones"

Good Times Through Literature
"The Black Duck Dinner"
"John Henry"

b. Suggested Lesson Plans

1. Assign "Joe Magarac" to be read at home. Have members of the class read the narration and dialogue of "Strong But Quirky." Discuss the stories using attached questions as a guide.

2. Divide the class into groups to read the remaining stories. Their investigations of the stories should include contrasts and comparisons between American tall tales' heroes and those of the Greek myths and medieval legends, comparisons between the plots of the stories, and differences in the cultures reflected in the stories.

c. "Strong but Quirky" by Irving Shapiro

1. What special effect is Shapiro trying to create when he writes the speech of the characters? What other stories have you read with this type of dialogue?

2. What impossible things did the author try to get you to believe?

3. What character traits did Crockett have? How were these qualities important on the frontier?

4. From this exaggerated tall tale what qualities do you think the real David Crockett had which brought about this kind of story?

5. Name other western heroes you have read about or seen on television. What outstanding characteristics did each of them have?

6. List qualities of the American Western hero. Compare these with qualities of the Greek mythological heroes.

d. "Joe Magarac" Katherine Shippen

1. What group in our country created Joe Magarac?

2. Why would Joe's actions be respected by this group?

3. In what ways did Joe's abilities exceed those of the average man?

4. Create a physical description of Joe Magarac that seems to suit the man.

5. What does the story of Joe Magarac have in common with the story of Davy Crockett, Theseus, Beowulf, etc?

6. What do the feats of all these heroes have in common?

VI. Qualities of the hero in modern literature

A. To introduce the average man as a hero and to compare him with the super-hero.

B. Bibliography

1. Famous Mystery Stories

2. "The Battle Imp" or any story selected by the teacher.

C. Questions for the selection

1. What weaknesses does the hero show?

2. In what ways does he overcome these weaknesses?

3. In what ways is he limited by his weaknesses?

4. Did the heroes of Greek myths, Medieval literature, and American tall tales show weaknesses?

D. To summarize the hero as a character type in all literature, conduct a whole class discussion based on the following questions:

1. What two meanings of the word hero have we been using (hero - ideal man; hero - main character).

2. To distinguish these two, the main character - whether a George Washington or a Hitler - is called a protagonist.

3. How can you pick out a hero, or main character of a story?

4. What types of heroes have we seen?

   a. What qualities do Theseus, Beowulf, Magarac, and Crockett have in common? Other Ideal-heroes

   b. Do any of the events in their lives have common elements?

5. How does the life of the people determine the kind of character used as a hero in their literature?

6. Which of the characters we have read about seems most real?

7. In those stories where the character does not seem to have really existed, what was the purpose of the writer in creating such a character? (ideal - goal for average man).

8. Of those characters which seem most real, what qualities did they have which made them seem more human (physical appearance; error; weakness; victimize; wins, but not by own power).

9. Does lack of reality in the case of mythic heroes make them unworthy of consideration? Why? Why not?

10. In what ways do mythic characters remain important and vital to us?

VII. General Aids for the teacher

A. Courage

Mental courage involves "steeling the will, reinforcing its resolutions, and turning the mind relentlessly to seek or face the truth."

In The Iliad courage is the supreme quality of Achilles, Hector, Ajax, Patroclus, Diomedes, etc.--all men of action. They can perform what must be done as if they had no fear of pain or death. Rostov in War and Peace; Fleming in The Red Badge of Courage; and Colonel Nicholson in The Bridge Over the River Kwai possess varying degrees of this type of courage.

Civil courage includes the courage of rulers to face each day's order of business and citizens' courage in fighting for a free state and for the rights of others.

Courage is a virtue which enables us to face undismayed the dangers which stand in the way of the execution of our duty, to conquer fear and restrain rashness. Its most conspicuous efficacy is in conquering the fear of death, whether in war (the courage of the soldier) or in martyrdom. It means control of fear, not immunity from it. Virtues allied to courage are magnamity, patience, and perseverance. Opposed to courage are cowardice, timidity, rashness, pusillanimity, ambition, vainglory, inconstancy, and obstinacy.

The following is quoted from Volume II of Great Books of the Western World.

> The heroes of history and poetry may be cruel, violent, self-seeking, ruthless, intemperate and unjust, but they are never cowards. They do not falter or give way. They do not despair in face of the most hopeless odds.
>
> In the Iliad, courage is the quality above all others which characterizes the great figures of Achilles, Hector, Patroclus, Diomedes, Agamemnon and Menelaus.
>
> There are other sorts of courage. The courage of the tragic hero of Oedipus and Antigone goes with strength of mind, not body. It consists at least as much in steeling the will, reinforcing its resolutions, and turning the mind relentlessly to seek or face the truth.

> Nevertheless, through the centuries the type of courage which the poets and the historians celebrate has been the bravery of men who put their very lives in jeopardy for their fellowmen--the courage of the citizen doing his duty or what is more spectacular, of the soldier confronting the enemy (p. 252).

PHYSICAL COURAGE

Courage of men of action and men of war which involves physical strength and feats of endurance.

MORAL COURAGE

Spiritual Courage--Courage to uphold the moral teachings of God. Intellectual Courage--Courage of the mind--the ability to face without flinching.

B. Justice

The following material is from Volume I of The Great Books of the Western World.

> Plato "For the stronger, it (justice) means that they have the right--as far as they have the might, to exact from the weaker whatever serves their interests. Their laws or demands cannot be unjust. They cannot do injustice."
>
> This thesis also means, for the weaker, that they can only do injustice, but not suffer it. "Injustice on their part consists in disobeying the laws of their rulers. . . . Justice is expediency, only now in the sense that they are likely to suffer if they try to follow their own interests rather than the interests of the stronger."
>
> Aristotle "Justice is the bond of men in states, for the administration of justice, which is the determination of what is just, is the principle or order in political society."
>
> "Justice alone, of all the virtues, is thought to be 'another's good' because it is related to our neighbor. Concerned with what is due another justice involves the element of duty or obligation."

> "Justice alone, of all the virtues, implies the notion of duty. Doing good to others or not injuring them, when undertaken as a matter of strict justice, goes no farther than to discharge the debt which each man owes every other."

> Aquinas "What men do for one another out of the generosity of love far exceeds the commands of justice. That is why mercy and charity are called upon to qualify justice or even to set it aside."

I. Divine Conception of Justice

A. Justice as the interest of the stronger or conformity to the will of the sovereign

B. Justice as harmony or right order in the soul: original justice

C. Justice as a moral virtue directing activity in relation to others and to the community: the distinction between the just man and the just act.

D. Justice is the whole of virtue and as a particular virtue is the distinction between the lawful and the fair.

E. Justice as an act of will or duty fulfilling obligations to the common good: the harmonious action of individual wills under a universal law of freedom.

F. Justice as a custom or moral sentiment based on considerations of utility

II. The precepts of justice: doing good, harming no one, rendering to each his own, treating equals equally

A. Bible

1. Old Testament

2. New Testament

B. Chaucer

1. "Troilus and Cressida"

2. "Reeve's Tale"

3. "Tale of Melibeus

C. Shakespeare

1. "Hamlet"

2. "Macbeth"

D. Cervantes-"Don Quixote"

E. Swift-"Gulliver's Travels"

III. Duties of justice compared with the generosity of love and friendship

IV. The comparison of justice and expediency: the choice between doing and suffering justice; the relation of justice to happiness

V. Justice and equality--the kinds of justice in relation to the measure and modes of equality and inequality

VI. Justice and liberty: the theory of human rights

A. The relation of natural rights to natural law and natural justice

B. The relation between natural and positive rights, innate and acquired rights, private and public rights: their correlative duties

C. The inalienability of natural rights: their violation by tyranny and despotism

D. Justice as the basis for distinction between liberty and license

E. Justice and natural rights as the source of civil liberty

VII. Domestic Justice: the problems of right and duty in the family

VIII. Economic justice: justice in production, distribution, and exchange

A. Private and public property: the just distribution of economic goods

B. Fair wages and prices: the just exchange of goods and services

- C. Justice in the organization of production
  - 1. Economic exploitation: chattel slavery and wage slavery
  - 2. Profit and unearned increment
- D. Justice and the use of money: usury and interest rates

IX. Political justice: justice in government

- A. The natural and the conventional in political justice: natural law and the general will
- B. Justice as the moral principle of political organization: the bond of men in states
- C. The criteria of justice in various forms of government and diverse constitutions
- D. The relation of the ruler and ruled: the justice of the prince or statesman and of the subject or citizen
- E. The just distribution of honors, ranks, offices, suffrage
- F. Justice between states: the problem of right and might in the making of war and peace
- G. The tempering of political justice by clememcy: amnesty, asylum and pardon

X. Justice and Law

- A. The measure of justice in laws made by the state natural and constitutional standards
- B. The legality of unjust laws: the extent of obedience required of the just man in the unjust society
- C. The justice of punishment for unjust acts: the distinction between retribution and vengeance
- D. The correction of legal justice: equity in the application of human law

XI. Divine justice: the relation of God or the gods to man

A. The divine government of man: the justice and mercy of God or the gods

B. Man's debt to God or the gods: the religious acts of piety and worship

C. Control

Temperance is a moral virtue inclining man to moderate his appetite for sensible pleasures. Its function is to restrain man from the immoderate pursuit of pleasures of the senses.

Control involves the governing of the self in emotional or psychological encounters such a warfare, jealousy, accusation, overwork, difficult decisions, etc.

Temperance is a virtue of moderation. In the pursuit of virtue we have to control both fear and indulgence in pleasure. Aristotle teaches that the temperate man uses pleasure with a view to his health and to his efficiency.

In the temperate person, reason moderates the passions and limits the pursuit of pleasure. Most outstanding figures of history, fiction, and myth are men and women of great passions, ambition, and pride. Medea possessed boundless hate for Jason; Napoleon possessed boundless ambition; and Henry VIII was intemperate in matters of food and sex.

Even Kant, noted for his insistence on limiting virtue to respect for law, says, "Moderation in the affections and passions, self-control and calm deliberation, are not only good in many respects, but even seem to constitute part of the intrinsic worth of a person."

Temperance and self-mastery are almost interchangeable; both signify the rule of the better part of man over the worse. Both can be achieved through training.

D. The following cutting from an essay by Arthur M. Schlesinger, Jr. is included not because it helps to explicate Beowulf, but because it may help the teacher to explain to students who wish to deride the heroic in literature why it is that other ages could set up for admiration men who were patterns of the combination of power and virtue.

The Decline of Heroes
by
Arthur M. Schlesinger, Jr.

Ours is an age without heroes--and when we say this, we suddenly realize how spectacularly the world has changed in a generation. Most of us grew up in a time of towering personalities. For better or for worse, great men seemed to dominate our lives and shape our destiny. In the United States, we had Theodore Roosevelt, Woodrow Wilson, Franklin Roosevelt. In Great Britain, there were Lloyd George and Winston Churchill. In other lands there were Lenin, Stalin, Hitler, Mussolini, Clemenceau, Gandhi, Kemal, Sun Yat-sen. Outside of politics there were Einstein, Freud, Keynes, Some of these great men influenced the world for good, others for evil; but, whether for good or evil, the fact that each had not died at birth made a difference, one believed, to everyone who lived after them.

Today no one bestrides our narrow world like a colossus; we have no giants who play roles which one can imagine no one else playing in their stead. There are a few figures on the margin of uniqueness, perhaps; Adenauer, Nehru, Tito, De Gaulle, Chiang Kai-Shek, Mao Tse-tung. But there seem to be none in the epic style of those mighty figures of our recent past who seized history with both hands and gave it an imprint, even a direction, which it otherwise might not have had. As De Gaulle himself remarked on hearing of Stalin's death, "The age of giants is over." Whatever one thought, whether one admired or detested Roosevelt or Churchill, Stalin or Hitler, one nevertheless felt the sheer weight of such personalities on one's own existence. We feel no comparable pressures today. . . . Why ours should thus be an age without heroes, and whether this condition is good or bad for us and for civilization, are topics worthy of investigation.

Why have giants vanished from our midst? One must never neglect the role of accident in history; and accident no doubt plays a part here. But too many accidents of the same sort cease to be wholly accidental. One must inquire further. Why should our age not only be without great men but even seem actively hostile to them? Surely one reason we have so few heroes now is precisely that we had so many a generation ago.

Greatness is hard for common humanity to bear. As Emerson said, "Heroism means difficulty, postponement of praise, postponement of ease, introduction of the world into the private apartment, introduction of eternity into the hours measured by the sitting-room clock." A world of heroes keeps people from living their own private lives.

Moreover great men live dangerously. They introduce extremes into existence--extremes of good, extremes of evil--ordinary men after a time flinch from the ultimates and yearn for undemanding security. The Second World War was the climax of an epoch of living dangerously. It is no surprise that it precipitated a universal revulsion against greatness. The war itself destroyed Hitler and Mussolini. And the architects of victory were hardly longer-lived. . . . Khruschev, in toppling Stalin from his pedestal, pronounced the general verdict against the uncommon man: the modern world, he said, had no use for the "cult of the individual." And indeed, carried to the excesses to which the worshipers of Hitler and Stalin carried it, even to the much milder degree to which admirers of Roosevelt and Churchill sometimes carried it, the cult of the individual was dangerous. No man is infallible, and every man needs to be reminded of this on occasion. Still, our age has gone further than this--it objects not just to hero worship but to heroes. The century of the common man has come into its own.

This term, "common man," suggests the deeper problem. There is more involved than simply a dismissal of those colossi whom the world indentified with a season of blood and agony. The common man has always regarded the great man with mixed feelings--resentment as well as admiration, hatred as well as love. The Athenian who refused to vote for Aristides because he was so tired of hearing him called "the Just" expressed a natural reaction. Rancor is one of the unavowed but potent emotions of politics; and one must never forget that the envy of the have-nots can be quite as consuming when the haves have character or intelligence as it is when they have merely material possessions. . . . . .

James Bryce titled a chapter in his *American Commonwealth*, "Why Great Men are Not Chosen President." History has shown this to be unduly pessimistic. Distinguished men do enter American politics; great men have been chosen President. Democracy demonstrates a capability for heroic leadership quite as much as it does a tendency toward mediocrity. . . . More and more of us live and work within great organizations; an influential book has already singled out the organization man as the American of the future. The bureaucratization of American life, the decline of the working class, the growth of the white-collar class, the rise of suburbia--all this has meant the increasing homogeneity of American society. Though we continue to speak of ourselves as rugged individualists, our actual life has grown more and more collective and anonymous. . . . Our ideal is increasingly smooth absorption into the group rather than self-realization in the old-fashioned, strong-minded, don't-give-a-damn sense. Where does the great man fit into our homogenized society?

"The greatness of England is now all collective." John Stuart Mill wrote a century ago: "individually small, we only appear capable of anything great by our habit of combining." He might have been writing about contemporary America; but where we Americans are inclined to rejoice over the superiority of the team, Mill added somberly, "It is men of another stamp will be needed to prevent its decline."

But was Mill right? Do individuals really have impact on history? A powerful school of philosophers has denied any importance at all to great men. Some thinkers reject heroes as a childish hangover from the days when men ascribed everything to the action of gods. . . . In *War and Peace* Tolstoi offers one of this idea's most eloquent statements. "The hero," he said, "is the slave of history." (He meant that events overshadowed individuals and individual glory rested on events in general).

. . . The philosophy of historical fatalism rests on serious fallacies. For one thing, it supposes that, because a thing happens, it had to happen. But causation is one matter; predestination another. . . . Fatalism raises other difficulties. Thus it imputes reality to mystical historical "forces"--class, race, nation, the will of the people, the spirit of the times, history itself. But there are no such forces. . . . The evidence for them is deduction from the behavior of individuals. It is therefore the individual who constitutes the basic unit of history.

Fatalism, moreover, is incompatible with human psychology and human morality. . . . Such fatalism is belied by the assumption of free choice which underlies every move we make, every word we utter, every thought we think. . . . As slaves of history, all individuals are, so to speak, interchangeable parts. If Napoleon had not led his armies across Europe, Tolstoi implies, someone else would have . . . . Individuals, of course, must operate within limits. They cannot do everything. They cannot, for example, propel history into directions for which the environment and the human material are not prepared: no genius, however heroic, could have brought television to ancient troy. Yet, as Sidney Hook has convincingly argued in his thoughtful book, *The Hero in History*, great men can count decisively "where the historical situation permits of major alternative paths of development."

This argument between fatalism and heroism is not one on which there is a lot to be said on both sides. The issue is far too sharp to be straddled. Either history is rigidly determined and foreordained, in which case individual striving does not matter; or it is not, in which case there is an essential role for the hero. Analysis of concrete episodes suggests that history is, within limits, open and unfinished that men have lived who did what no substitute could ever have done; that their intervention set history on one path rather than another. If this is so, the old maxim, "There are no indispensable men," would seem another amiable fallacy. There is, then, a case for heroes.

To say that there is a case for heroes is not to say that there is a case for hero worship. The surrender of decision, the unquestioning submission to leadership, the prostration of the average man before the Great Man--these are the diseases of heroism, and they are fatal to human dignity. But, if carried too far, hero worship generates its own antidote. "Every hero," said Emerson, "becomes a bore at last." And we need not go too far. History amply shows that it is possible to have heroes without turning them into gods.

And history shows, too, that when a society, in flight from hero worship, decides to do without great men at all, it gets into troubles of its own. Our contemporary American society, for example, has little use for the individualist. Individualism implies dissent from the group; dissent implies conflict; and conflict suddenly seems divisive, un-American and generally unbearable. Our greatest new industry is evidently the production of techniques to eliminate conflict, from positive thoughts through public relations to psychoanalysis, applied everywhere from couch to the pulpit. Our national aspiration has become peace of mind, peace of soul. The symptomatic drug of our age is the tranquilizer. "Togetherness" is the banner under which we march into the brave new world. . . . If we are to survive, we must have ideas, vision, courage, These things are rarely produced by committees. Everything that matters in our intellectual and moral life begins with an individual confronting his own mind and conscience in a room by himself.

A bland society will never be creative. "The amount of eccentricity in a society," said John Stuart Mill, "has generally been proportional to the amount of genius, mental vigor and moral courage it contained. That so few now dare to be eccentric marks the chief danger of the time." If this condition frightened Mill in Victorian England, it should frighten us much more. . . . What began as a recoil from hero worship ends as a conspiracy against creativity. If worship of great men brings us to perdition by one path, flight from great men brings us there just as surely by another. When we do not admire great men, then our instinct for admiration is likely to end by settling on ourselves. The one thing worse for democracy than hero worship is self-worship.

A free society cannot get along without heroes, because they are the most vivid means of exhibiting the power of free men. The hero exposes to all mankind unsuspected possibilities of conception, unimagined resources of strength. "The appearance of a great man," wrote Emerson, "draws a new circle outside of our largest orbit and surprises and commands us." Carlyle likened ordinary, lethargic times, with their unbelief and perplexity, to dry, dead fuel, waiting for the lightning out of heaven to kindle it. "The great man, with his free force direct out of God's own hand, is the lightning. . The rest of men waited for him like fuel, and then they too would flame."

Great men enable us to rise to our own highest potentialities. They nerve lesser men to disregard the world and trust to their own deepest instinct. "In picking out from history our heroes," said William James, "each one of us may best fortify and inspire what creative energy may lie in his own soul. This is the last justification of hero worship." Which one of us has not gained fortitude and faith from the incarnation of ideals in men, from the wisdom of Socrates, from the wondrous creativity of Shakespeare, from the strength of Washington from the compassion of Lincoln, and above all, perhaps from the life and death of Jesus? "We feed on genius," said Emerson. "Great men exist that there may be greater men."

Yet this may be only the smaller part of their service. Great men have another and larger role--to affirm human freedom against the supposed inevitabilities of history. The first hero was Prometheus, who defied the gods and thus asserted the independence and autonomy of man against all determinism. Zeus punished Prometheus, chaining him to a rock and encouraging a vulture to pluck at his vitals.

Ever since, man, like Prometheus, has warred against history. It has always been a bitter and remorseless fight; for the heavy weight of human inertia lies with fatalism. It takes a man of exceptional vision and strength and will--it takes, in short, a hero--to try to wrench history from what lesser men consider its preconceived path. And often history tortures the hero in the process, chains him to a rock and exposes him to the vulture. Yet, in the model of Prometheus, man can still hold his own against the gods. Brave men earn the right to shape their own destiny.

An age without great men is one which acquiesces in the drift of history. Such acquiescence is easy and seductive; the great appeal of fatalism, indeed, is as a refuge from the terror or responsibility. Where a belief in great men insistently reminds us that individuals can make a difference, fatalism reassures us that they can't. It thereby blesses our weakness and extenuates our failure. Fatalism, in Berlin's phrase, is "one of the great alibis" of history.

Let us not be complacent about our supposed capacity to get along without great men. If our society has lost its wish for heroes and its ability to produce them, it may well turn out to have lost everything else as well.

--from Adventures of the Mind, eds. Richard Thruelsen and John Kibler (New York: Alfred A. Knoph, 1960), pp. 95-105.

E. The Culture of the Old English People and the Language of Beowulf

The primitive men of England like the modern man of today must surely have found the element of rhythmical poetry and the interest of the narrative fascinating. The preservation of their way of life through song preserved for posterity via the bard has entered the written channels through the relation of heroic epic, Beowulf. No language has a literary record so long or on the whole so rich; and to study the history of English literature is to seek to know and feel with the men who have spoken English for more than a thousand years.

In the true sense of the word English literature can scarcely be said to have existed as such until the time of Chaucer for the unity of a literature consists in the persistence and use of a language which is fairly intelligible and in the continuity of written works which have been handed down from one generation to another. These conditions were not fulfilled until Chaucer's day, but he, too, had his literary ancestors.

When Caesar invaded England, he found it inhabited by Celts who spoke the languages now represented by Welsh, Irish, and Scottish Gaelic. Their literature was an oral one, from which have sprung the great romantic legends of Arthur and Tristram. Robert C. Pooley in England in Literature (New York: Scott Foresman Co.), states:

> It is the loveliness of the Celtic literature that produced such a description as:
>
> > And they saw a tall tree by the side of the river, one half of which was in flames from the root to the top and the other half was green and in full leaf.

VIII. Courage

A. Bibliography

Worlds of People
"Terror of the Deep"
"Contact With Danger"

Adventures in Reading
"Dunkirk"
"Gunga Din"

Prose and Poetry Journeys
"Child Pioneer"

Introduction to Poetry
"We Never Know How High"
"Success Is Counted Sweet"

Seventy-Five Short Masterpieces
"A Dangerous Guy Indeed"
"Fear"
"The Sniper"
"Truth and Consequences"
"A Wedding Without Musicians"

Kennedy, John Profiles in Courage

Film "The Death of Socrates"

Ditto copies:
"The Man He Killed"

B. Suggested Lesson Plan

1. To discover fear, circumstances, and personalities as corollaries of courage and to have students state a tentative definition of courage.
   Use "Contact With Danger," "Fear," "Child Pioneer," and "Terror of the Deep." "Fear" and "Child Pioneer" have young boys as protagonists. Although both are involved in the problem of courage, neither is necessarily courageous. This, of course, is for the students to decide in class discussion.

2. To understand the abstract concept of courage as perceived by Aristotle in The Ethics and to arrange literary characters on a scale of relative courage.

3. Apply Aristotle's theory of courage to a story selected by the teacher.

4. To continue the process begun in Lesson #1, place the names of the characters from the short stories on the blackboard and ask the students to arrange them to show their relationship to one another in terms of courage.

   a. Which of the characters do you consider the most courageous?

   b. How would you place the other characters to show their relationship to the courageous ideal?

   The students may place the coward and the rash man in the same spatial relationship to the courageous man. Then it is necessary to compare the two to see if they differ from the courageous in the same way. As a result of this, the characters should be arranged on either side of the ideal, between courageous and rash, and courageous and cowardly. There may be some dispute as to the difference between the rash and the cowardly man. Encourage questioning of this kind. Allow the students to choose their own terms for the two extremes, if possible.

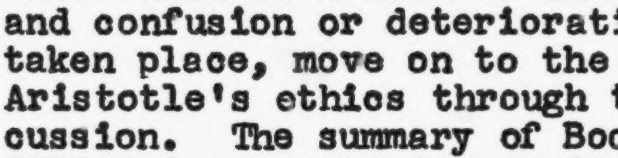
5. Once discussion has continued for some time, and confusion or deterioration of ideas has taken place, move on to the explanation of Aristotle's ethics through teacher-led discussion. The summary of Book III of the Ethics is presented here for the teacher. The outline is for the students and is to be distributed at this time.

   To begin the discussion, work from their scale on the board to Aristotle's philosophy of the Golden Mean. The discussion might proceed in this manner.

   a. Define the term ethics.

   b. Illustrate Aristotle's Golden Mean with the triangle diagram:

Ideal (mean) Define each of the terms used.



c. Label the diagram according to the virtue of courage.

d. Define the Brave Man, Rash Man, and Cowardly Man, giving examples.

e. Have the class apply these definitions to the characters in the short stories.

f. Explain the five misconceptions of courage enumerated by Aristotle.

g. Call for class discussion of these five actions in terms of Aristotle's philosophy and in terms of their own beliefs.

h. Discuss the concept of the end of any action.

i. Summarize the main points of the discussion and review the vocabulary.

To evaluate the degree of understanding achieved by each student, administer a brief true - false test following discussion.

6. At this point the students may want to investigate the definition of courage further. One activity they might find enlightening is the preparation of a questionnaire to administer to various people in an effort to discover some of the ideas society holds in relation to courage. The results could then be tabulated in whole class discussion; and then compared to Aristotle and Pollock. The questions formulated by the class would be of this nature:

   a. Why is a man brave in the face of danger?

   b. Is suicide the act of a courageous man or a coward? Why?

   c. Should bravery motivated purely by a fear of punishment be considered courage? Why or why not?

   d. Is a brave man ever afraid? Explain.

   e. What is a coward?

   f. Can a man ever be foolishly bold in the face of danger? How can we judge him foolish?

7. WORKSHEET: ARISTOTLE'S ETHICS

Excess	The Mean	Defect
Rashness	Courage	Cowardice
Self-Indulgence	Temperance	Insensibility
Prodigality	Liberality	Meaness
Vanity	Pride	Humility
	Ambition	
	Good Temper	
	Friendliness	

Acting Unjustly	Just Action	Being Unjustly Treated
(Having too much)	(Having proper amount)	(Having too little)

TERMS:

ETHICS:

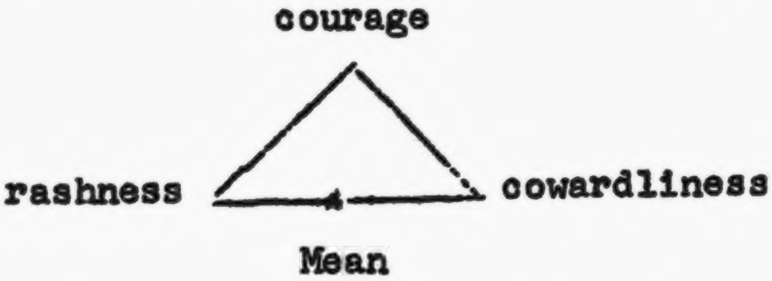
END:

MEAN:

EXCESS:

DEFECT:

Aristotle in his Ethics defines a code of behavior based on the seven virtues: Courage, Temperance, Liberality, Pride, Ambition, Good Temper, Friendliness. In the description of each he sets up criteria for distinguishing the mean (or ideal) of each virtue from its corresponding excess or definiency. The mean is perceivable only in relation to its two extremes, the contrasting poles which define the middle. The mean, although it lies between the extremes, is itself an extreme which exists on a higher level and is therefore graphically illustrated as the apex of a triangle.



In the case of Courage, Aristotle describes the brave man, the cowardly man, and the rash man. He also classifies five actions which are commonly called courageous, but which are, because of motive, not courage.

All three degrees of the virtue Courage are identified as they stand in relation to the same object-matter--boldness and fear. Another, cowardice, is deficient in boldness and exceeds in fear. The third, courage, is as it ought to be in relation to this object-matter.

The truly brave man fears those things which it is "right and noble to fear." He "stands up against fearful things as right reason directs with a view to what is honorable." Honor is the motive of a brave man's courage.

The rash man is one who does not know fear. He may be a braggart who seeks to imitate the brave man, but in the face of danger he becomes a mixture of rashness and cowardice--acting rashly and then proving unable to "withstand the fearful." The cowardly man has an excess of fear. He fears the wrong objects at the wrong time and for the wrong reasons. Hiw fear incapacitates him in time of danger, or leads him to act in a foolish manner.

The rash man is often eager before danger occurs but when he is faced with a dangerous situation his eagerness may fall away. The brave man is "quiet and composed before danger" and "quick and sharp" in action. The coward lives in constant fear. On the battlefield the brave man may calmly go about his duties before the battle, without pretense or show, while the rash man may brag of his courage and of his defiance of danger while swaggering about the camp in a manner he believes to be characteristic of the truly brave.

The coward will shiver and simper, or sit trembling in anticipation of the dangers he imagines lying ahead.

In addition to the preceding distinctions, Aristotle states that "dying to escape from poverty or pangs of love or anything simply painful is the act of a coward. Suicide braves the terrors of death not because it is honorable but to get out of reach of evil." He goes on to dispel other commonly held misconceptions of courage by enumerating five actions which, though often believed so, are not courageous in the sense which Aristotle has established. In the Ethics, Book III, they are discussed in descending order from that which is most like true courage, to that which is least.

The braving of danger motivated by fear of the penalties and disgrace of the laws against cowardice, and the desire for the dignities conferred on the brave, is related to courage, because it is motivated by a desire for honor and a fear of disgrace. A corollary of this action, though more cowardly than courageous, is the brave action performed under "compulsion of commanders." Since fear of the painful rather than desire for honor is the basis of such action, it is not true courage. The men who charge at the enemy because their captain has threatened to shoot the first man who turns back, are an example of this type of action.

The bravery of soldiers with superior strength, and with experience and skill in the field is not true courage. Their actions are motivated by a sense of superiority, and when the tables turn, and the enemy proves greater than their ability to meet him, they will often become cowards in retreat. The retreat proves their greater fear of death than of disgrace, and reveals an absence of honor.

Action motivated out of pure "Animal Spirit" is not a show of true courage, since it is lacking in "moral choice and proper motive," and caused simply by pain and mere spirit or physical energy. The brave man may be aided by animal spirit, but, in him, its use is directed by right reason and a sense of purpose.

The two remaining actions, commonly called courage, are least like the true virtue. Those who "act bodly in danger," because they have had great success in the past and have proved victorious over their foes, are not brave men. Those who act bodly out of ignorance of the true situation, who when they realize the danger flee in fear, are not brave men either, in the Aristotelian sense.

Aristotle, therefore, uses not absence of fear, but proper knowledge of what to fear, and the motivation of the honorable to define courage. He states that the "End and object of courage is pleasant," but that this end is often "obscured by painful circumstances." The brave man, thus, endures pain and suffering and even death out of a sense of honor. And death to the virtuous man is more painful because "for him it is best worthwhile to live."

8. True - False Test: ARISTOTLE'S ETHICS

1. Suicide as an escape from the evil forces of the world is a courageous act.

2. Any action motivated by fear of simple pain cannot be courageous.

3. The brave man is never calm and composed in the absence of danger.

4. An action is judged courageous, rash, or cowardly by its motivation.

5. A brave man never possesses pure Animal Spirit.

6. Brave action arising from ignorance of the true danger is not courageous action.

7. A rash man will usually prove brave in the face of true danger.

8. Knowledge of what to fear and when to fear it is a quality of the brave man.

9. The rash man fears nothing.

10. The brave man fears nothing except death.

9. To evaluate the courage of Socrates in the film "The Death of Socrates"

Questions on the film

1. When does the trial take place?

2. Of what is he accused?

3. Is this a just accusation?

4. What virtues does Socrates mention in the film?

5. How does Socrates see his life as a search for truth?

6. Is Socrates courageous in his defense? In his life?

7. Which of the other virtues does he possess?

10. To state the problem of courageous action in politics and to compare courage in politics with courage in other circumstances

11. Profiles In Courage

    a. To begin the study of courage in politics, distribute Profiles In Courage along with the study guide.

    b. To prepare for group work, read Part One, "Courage and Politics" aloud with the entire class, and discuss the Study Guide questions.

    c. Divide the class into homogeneous groups, assigning each group to read one of the profiles and then discuss the man described in terms of Part One. The preceding study guide answers will help direct this discussion.

    d. After each group has read and discussed one political figure, assign a time for each group to report to the entire class. Suggest a structure for the report, allowing students to develop their own plans where desired.

        1. Summary of the politician's career.

        2. Personal qualities of the political figure.

        3. Great test or tests of courage.

        4. Type of action performed: compromise or steadfastness.

        5. Pressures which presented obstacles to the Senator's courageous course of action.

    e. Following the group reports, conduct a class discussion centered around a comparison of the famous men in Profiles in Courage and Socrates.

        1. How are the circumstances which rise to courageous action in Profiles similar to the situation of Socrates in Greece?

2. How can you relate Socrates' comment on the public man versus the private man to the men in Profiles?

3. How would Socrates answer Kennedy's analysis of the pressures of political life? Would he feel that lack of courage was justified by these pressures?

f. At this point in the unit, there is an opportunity for the class to organize and conduct a debate. The debate should focus on the problems of courage in politics and ramify into more general areas of modern life. The point of debate can be stated thus:

> Resolved that a virtuous man will stand for his principles rather than compromise.

After re-forming the class into homogeneous groups, choose the pro and con sides by lot or by choice of the group leaders. Once the groups have chosen a side, allow time in class for preparation of an opening statement, formulation of proof, and anticipation of opposition's argument. Work with the groups as they organize their material, reminding them that although Profiles is the inspiration for the debate, they may also use information from Aristotle, Plato and the other readings.

g. Once the groups have formulated and recorded their ideas, ask each group to elect one or two (depending on the size of the groups) members to form part of the debating team for their side. Arrange for the debate team members of the pro and con sides to meet, combine the ideas from each of their original groups, and formulate the final plan for their argument.

h. To organize the debate, follow a less formalized plan than dictated in strict debate rules. The following plan is one example of how the debate might be organized.

1. Choose a moderator from the class to keep the time limits, call team members to speak, and maintain order.

2. Begin with a five minute opening statement of premises by each side. This introductory speech may be made by one member of the team, or several. Choose the opening side by lot.

3. Beginning with the opening side, and, alternating sides for the remainder of the debate, start the rebuttal. Each side presents a question or directs a statement to the other side. The opposition is then given time to answer. The moderator may choose one member of the team to answer the challenge as the members indicate their desire to present the reply by a show of hands. The teams should have prepared several questions for the other side prior to beginning the debate. They should also have decided which team members will present which questions, thus allowing them time to phrase their questions adequately.

4. Once the debate has continued for some time, the moderator can end it by calling for questions from the class, thus allowing each student more direct involvement in the argument. The students must address their question to a specific side, and the moderator will choose a team member to reply.

5. Since the students want to have their debating scored, and a winning side declared, it is a good idea to have a panel of judges, made up of other teachers or students. The judges should decide how they will score points and inform the participants before the debate. After meeting to tabulate scores and combine written comments, the judges should present their decision to the class. This also gives the student a chance to evaluate his own performance through presenting him with critical commentary.

12. Study Guide: "Courage and Politics" - Profiles in Courage

    1. What aspects of the eight Senator's lives will Kennedy present in the book?
    2. What is the first pressure which "discourages acts of political courage"? How does it affect a Senator's political conscience?
    3. How does Kennedy justify compromise in politics?
    4. How is party unity related to the first pressure?
    5. How does the desire to be re-elected bring pressure to bear on a Senator?
    6. What is "the third and most significant source of pressures"?
        a. What is a Senator's constituence?
        b. What are interest groups and economic blocs?
        c. How do (a) and (b) try to influence a Senator's course of action?

7. How do each of these obligations present problems of responsibility to a Senator?
    a. state
    b. section of the country
    c. party
    d. constituents
8. What questions arise for a U.S. Senator as both representative of his State and member of the national government?
9. Why does Kennedy present all the problems and pressures of a United States Senator before he begins the stories of the 8 political figures he has chosen? As you read, apply what is presented in part one of the story to the individual Senator's career.

13. At this point the teacher may want to add further short stories or poems for discussion before the next lesson. These may be selected by the teacher from the list given or any other source.

14. To write an extended definition of courage and to synthesize the major concept of courage.

a. Discuss with the class the basic concepts which underlie the readings in the unit: motivation, situation, and conflict.

List the terms on the board one at a time and discuss their meaning in a general sense before considering their expression in specific stories and essays.

1. Motivation
    a. What does the verb "to motivate" mean?
    b. How does the addition of the -tion suffix change the word?
    c. How is motivation related to action?
    d. How did Aristotle relate motivation to courage?
    e. Can the identical action have different motivations? Give an example.
    f. How can an author reveal the motivation behind his characters' actions.
2. Situation or circumstances.
    a. What does the situation surrounding any action include?
    b. How is situation related to action?
    c. Can the same action be correct in one situation and incorrect in another? Give examples.
    d. How is situation important in analyzing and understanding problems which involve courage?

3. Conflict.
    a. What possible meanings does conflict have?
    b. What does a conflict consist of?
    c. What are the most common types of conflicts? (Man vs. man; man vs. himself; man vs. nature)
    d. Why is conflict an essential part of literature?
    e. How does conflict relate to the study of courage?
    f. Can there be courage without conflict?

b. To clarify the importance of these three concepts in the study of literature examine them in terms of several readings from the unit.

Ethics

1. What motivation does Aristotle think is proper to an act of courage?
2. What motivations are not the motivations of a truly just man? (Fear of simple pain; fear of death; ignorance)
3. What role does fear play in a conflict according to Aristotle?
4. What situations produce courageous men? What situations produce an action similar to courage, but which is not true courage?

c. To prepare further for the writing of an extended definition of courage, list the stories and essays read thus far in the unit on the board. Review the main characters and the courage or lack of courage exemplified in each. Also discuss them in terms of motivation, conflict, and situation.

d. Before beginning the outline and rough copy of the composition assignment, discuss with the students the steps to formulating their definition.
    1. Consider their view of courage at the beginning of the unit.
    2. Analyze the importance of courage in the heroic character.
    3. Reviewthe theories of courage expressed by various writers, accepting ideas which seem plausible, and rejecting those ideas which seem erroneous.
    4. Develop proof from stories, essays, and personal experience which supports their definition of courage.

e. Have the students outline their paper, stating their definition and arranging the order of proof and example. Check the outlines before allowing students to begin their rough copies.

f. After the rough copies have been written, divide the students in groups and have the group members read each others papers, discuss the ideas presented, and offer criticism of both content and organization. Once the group discussions have finished, the students may begin their final copies.

g. Ditto some of the final papers after they have been corrected and graded, and distribute copies to each of the students. Class time may be spent in reading and discussing various essays, thus providing an opportunity for each student to evaluate and enlarge his theory of courage.

IX. A Sense of Justice

A. Bibliography

Worlds of People
"The Lady, or the Tiger?"
"Yes, Your Honesty"
"The Speckled Band"
"The Tell-Tale Heart"

Adventures in Reading
"The Stud Book"
"The Hero"

B. These stories concern the ideas of justice which a hero must consider rather than the hero as a just man.

The teacher may select from these stories the aspects of justice he wishes to consider:

1. "The Stud Book" -- Justice is done and the villain gets what's coming to him.
2. "The Lady, or the Tiger?" --An unusual barbaric system of justice is presented. This should lead to discussions of our ideas of justice contrasted with this system.
3. "Yes, Your Honesty" -- Honesty, injustice, and mercy as they relate to the courts are considered here.
4. "The Speckled Band" -- This story is an example of poetic justice.
5. "The Hero" -- Is our opinion of justice and fairness sometimes colored by what benefits us? Can emotions overcome our sense of justice?
6. "The Tell-Tale Heart" -- This tale includes a study of rationalization and conscience.

X. Control

A. Bibliography

Miracle Worker (Television play)

Good Times Through Literature
"Baseball's Hero"
"Victory in My Hands"

Seventy-five Short Masterpieces
"He Swung and He Missed"
"The Upturned Face"
"A Game of Billiards"
"The Test"

Adventures in Reading
"The Valiant"

World's of People or Mimeo copies
"If"

B. The teacher may use short selections or a longer work, such as The Miracle Worker or "The Valiant" for class consideration of self-mastery and the hero. In the longer work the class will observe manifestations of control in one particular situation. In a group of shorter works the teacher may wish to direct thinking along the lines of how control is shown or lacking in emotional or psychological encounters such as jealousy, warfare, accusation, overwork, injustice, and difficult decisions. Control may also be considered from its function to restrain man from immoderate pursuit of pleasure of the senses.

C. Suggested questions on "The Valiant"

1. In what way does Dyke seem to change during the play?
2. There are several clues early in the play pointing to Dyke's identity. Were they in the speeches or stage directions? Point them out.
3. Read again the lines which begin "Cowards die..." What did Shakespeare mean by this passage? What does the word "valiant" mean? Does the word fit Dyke?
4. What character traits does Warren Holt exhibit?
5. What are some of the circumstances that start a boy along the road to a prison sentence? From the play, which ones seem to have operated in Dyke's case? What does the play tell us about his early life and education? Why do you suppose he never went back home?

6. What is Dyke's idea of courage? What is the difference between physical and moral courage? Where in the play does he show moral courage? Would he have needed more courage to identify himself to the sister?
7. List the ways he showed self-control throughout the play. At what point does he show the greatest self-control?
8. What does he say about the nature and circumstances of his crime? Discuss his defense of his deed. Was the law just in requiring him to pay for it? What were the warden's reaction to the punishment? Would your opinion on capital punishment affect your idea of justice in the punishment?

XI. The Hero in a Novel

A. Bibliography

The Bridge Over the River Kwai	Boulle
Death Be Not Proud	John Gunther

B. Suggested study questions for The Bridge Over the River Kwai.

Chapters 1 through 7

1. What reasons does Colonel Nicholson give for keeping in strict command of his own men in the prison camp?
2. How do you account for Clipton's two views of Colonel Nicholson?
3. What "weapons" did Col. Nicholson use to influence the Japanese?
4. What differences in character are immediately evident in the pictures given thus far of Colonel Nicholson and Colonel Saito?
5. Clipton notices "certain basic principles to which the whole world subscribed" in Col. Saito's drunken speech. Try to pick out these principles and determine the truth of them in our present-day world.
6. What poor line of reasoning does Colonel Saito use in his speech?
7. If you were an officer in Colonel Nicholson's group, how would you judge his refusal to let his officers work? Is he merely stubborn or is he standing up for the honor of the officers? Give reasons for your answers.
8. What general process does Colonel Nicholson use to break down Colonel Saito's demand that the officers work the same as the enlisted men?
9. From Colonel Nicholson's observations about his men's working methods, what would you say his line of action will be concerning the bridge?

Chapters 8 through 13

1. Chapter 8 can be called a transition chapter--one that gives you a line of new activity in another area. The two activities will develop side by side until the very end of the novel. What signs of "hope" might you see for the British prisoners?
2. What were Colonel Nicholson's reasons for wanting his men to build a really good bridge?
3. What really prevents Colonel Saito from going into a rage again at the conference on the building of the bridge? What does he do to "save face"?
4. What do you learn about the character of Reeves and Huges in this work of the bridge building?
5. Chapter 12 again shifts the scene. What information is revealed here? How does this increase suspense in the book? What questions can you ask yourself about the book's outcome?
6. Discuss the courage required by Shears, Warden, and Joyce. Is it purely physical, or mental, too?
7. What qualities of Joyce lead to Shears' accepting him for the mission?
8. From your own experience or previous reading, show the truth in Colonel Nicholson's words, "Nothing's worse for morale than inactivity."
9. How do you account for the British men working on the bridge with "zeal and cheerfulness"?
10. Colonel Nicholson views the bridge's progress as a symbol of "fierce struggles ..." What are some of the struggles and experiments you can remember from history?
11. Clipton admits that he, like many others, had "given way to the temptation of the cheap sneer" considering the methods used for building the bridge. How did he come to change his mind?

Chapters 14 through 17

1. What further character traits are revealed about Joyce? Does he show any heroism as yet? If you think so, explain just which heroic qualities he exhibits.
2. Why did the three men choose the Kwai bridge as the most suitable for the destruction work?
3. Joyce gives us another view of the British prisoners. What is this view and how is it like previous descriptions of the bridge builders?
4. How does Joyce describe Colonel Nicholson?

Chapters 18 through 22

1. How do the elaborate plans of Warden parallel those of Colonel Nicholson?
2. What do we learn about Warden's character? Why do you judge him to be a good member of a destruction team?

3. Why is it necessary that the major action now focus on Shears, Warden, and Joyce?
4. Shears in Chapter 21 is oddly aware that something has changed in the atmosphere around the bridge. What accounts for this mystery? What dangers are then apparent?
5. What insight do we get into Joyce's thoughts as he awaits the train?
6. How does Joyce feel about the possibility of killing a Jap?
7. In Chapter 23 Colonel Nicholson walks along the bridge and proudly reflects on the work he and his men have done. Is the Colonel justified in feeling this pride or is he merely proud and boastful? Defend your answers.
8. Why does Colonel Nicholson insist on showing Colonel Saito the saboteur's work? Judge whether this action is in keeping with Colonel Nicholson's character.
9. What reason do you assign to Colonel Nicholson's strange behavior when Joyce tells him who he is and what his job is? Why does Colonel Nicholson just yell, "Help!"?
10. What further details does Warden supply about Colonel Nicholson and the attempt to blow up the bridge? Are you surprised at this final scene? Where in the novel do you think you were prepared to accept this final action of Colonel Nicholson in saving the bridge?
11. How do you agree with the picture of Colonel Nicholson as Warden sums him up? Is Warden merely suffering from the strains of the ordeal or is his summary of the action complete and truthful? Give reasons for your answer.
12. Why did Warden think it necessary to fire on Colonel Nicholson, Shears, and Joyce? Do you agree with the final lines that his was "the only proper action" to take?

Discussion Questions

1. Defend Colonel Nicholson's decision to do the best job possible in building the River Kwai bridge. Decide for yourself what his basic motives were in this drudgery of building. Decide this in the light of the ending of the book.
2. "The great events in this world are made through the suffering, sweat, blood, and tears of the people who march down the ages faceless, yet who leave their mark in history." How does this quote apply to any persons in this novel?
3. We see a picture of two men--officers in their armies. Each one offers us a view of the results of training which should teach a man a certain amount of control. By reference to the traits and behavior of both Colonel Nicholson and Colonel Saito, come to some conclusions

about the training each must have received to make him the way he is. You may have to bring in some other elements of character such as emotions to help fill out your picture.

4. Can a man display courage even when, like these prisoners, he has no absolute control over his own behavior? Give reasons for your answers.
5. By reference to your definition of a hero, show how Colonel Nicholson, Shears, Warden, and Joyce fulfill your qualifications.
6. What do these two quotes tell you about the character of Colonel Nicholson?
   "The example set by Colonel Nicholson was a stimulant even stronger than the beer and whiskey which they no longer had to drink."
   "This Sphinx-like character could not reveal his secret since he had no secret to reveal."
   If you can find them, select other quotes where either the author or Clipton gives us some statement about Colonel Nicholson's character.
7. Show how the following types of courage are revealed by characters in the novel:
   a. physical courage
   b. mental courage ... act according to conscience; make right choices
   c. moral courage ... work for the good of others at risk to self; involves a mental decision too.

Vocabulary

Part One

blatant
incoherent
"navvies"
tirade
emaciated
paroxysm
brandishing
capitulated
insidious
sabotage

Part Two

clandestine
"raison d'etre"
noncommittal
reconnaissance
flexible
oafs
agenda
propriety
churlish
deployed
capsize
gruelling
sardonic
obsession

Part Three

surreptitious
reprisal
panorama
reconnoiter
shambled (v.)
tether
invincibility

Part Four

Initiative
emanated
prestige
ingenious
entreaty
imperceptible
dispel
perceptive

Composition

1. Write a brief sketch of Colonel Nicholson--how he looks, acts, how he is liked by others. Write this in form of a letter which you as a prisoner might write home to your family.
2. Try to place a man like Colonel Nicholson in another position: as an officer commanding his troops to advance on the enemy, as a bank president, as a university dean, as a teacher in your classroom, as the father of a family, etc.
3. If you have read other war stories, compare and contrast other officers and their behavior and attitudes with those of Colonel Nicholson. Be sure to keep this clear-cut and balanced.
4. Pick out sentences that you think are well put together by arrangement of phrases and clauses. Study some of the sentences describing the waiting of Shears, Joyce, and Warden for the train; which words best express their tension and anxiety? Try writing some descriptive sentences of your own for this section.
5. "Courage in a man is expressed by his choice of doing what his mind and training tell him is right, what seems to him at this point good and just." Show in your writing how this applies to Colonel Nicholson. Y ou may add some other ideas to this if you feel it does not suit him completely.

C. Study Guide for Death Be Not Proud

1. Forword

   Vocabulary: euphemism, eulogy, bereaved,
   procrastinator, prowess

   1. Read carefully the paragraph on pages six and seven beginning "Johnny's first explorations..." What type of pictures did John draw? What might these pictures tell you about him? Explain the last sentence.
   2. What were John's many interests? Which did he enjoy the most?
   3. Explain John's two remarks, "No--sufficient unto the day is the evil thereof" and "Only if they're not too recent--the past is tolerable if remote enough," in terms of what you think he meant.
   4. After reading the Forword, write a short character sketch of John Gunther, Jr.

2. Chapter #1

   Vocabulary: acuity, averted, neurology, citadel,
   pathologist

1. What were Johnny's reactions to his illness?
2. What was john's attitude about prayer? Can you explain what he means in the prayer he wrote?
3. Does Johnny know he has cancer? Describe Johnny's attitude at the end of Chapter 1.

3. Chapter #2

Vocabulary: radiologist, gramophone, analogy, orthodox, heterogeneous, vehemently, euthanasia, heterodoxy, veracity, philosophy, onerous

1. Explain John's father's statement, "His good humor was equaled only by his courage."
2. Who was Beethoven? Who was Milton? Why are their afflictions mentioned in connection with John's brain tumor?

4. Chapter #3

1. Expand the idea on page 108 that the pattern of Johnny's illness was symbolic of the conflict and torture of the external world.
2. This chapter shows the courage of many people: Johnny, Jr., Johnny, Sr., Francis, and many doctors. What is the courage displayed by these people?

5. Chapter #4

Vocabulary: amnesia

1. What, briefly, were John's reasons for wanting to enter Harvard?

6. Chapter #5

1. Johnny seems to do many things because of pride (like fixing his belt and tying his shoelaces). Are pride and courage intertwined? Can one ever be the result of the other? Explain.
2. Does Johnny seem to anticipate his death? What actions show it?
3. Explain the line "All the doctors!--helpless flies now, climbing across the granite face of death."

7. Chapter #6

1. For what does John Gunther, Sr., want Johnny remembered? Explain. Can you give examples of this courage?

8. Suggested Composition Titles

a. The development of Johnny's attitude toward his affliction.
b. Gunther's purpose in writing Death Be Not Proud.

c. A comparison of Francis and John Gunther and their effect on Johnny.
d. The attitude of Johnny's parents toward their son's affliction.
e. The courage of John Gunther, Jr. as revealed in speech, thoughts, and actions.
f. John Gunther, Jr.'s philosophy and how it supported him during his illness.
g. A character sketch of Johnny.

XII. Summary of the concept of the hero

A. How does the stereotype of the hero differ from the real hero? Support your statements with specific references to your reading.
B. Is the hero of modern times like the hero of earlier times. In what ways are they alike? In what ways are they different? What accounts for the differences ?

XIII. Composition suggestions and questions for the unit.

A. Write an extended definition of a hero or courage.
B. Give an example of justice, courage, control, or a hero shown in life at school: cheating, sports, "follow the crowd", "chicken".
C. Determine what gave our space heroes the courage to orbit into the unknown. What might have prepared them for this courage earlier in life?
D. List some places in our world today where courage is demanded.
E. Is snobbery to fellow classmates a form of injustice? Why or why not?
F. Give a stereotype of a hero in a piece of literature you have read plus a stereotype on television of the same type.
G. Contrast a stereotype of a television hero and a hero in literature who seemed real to you.
H. What seems to be expected of many television heroes? Refer to specific programs. Why are they untrue in real life? Why exaggerated?
I. Refer to two pieces of literature you have read and suggest the type of courage, control, or justice displayed in them. What modern situations could give a person the opportunity to display the same quality today?
J. Goethe wrote, "No one who cannot master himself is worthy to rule, and only he can rule." Illustrate the truth or falsity of this statement as it applies to some piece of literature, a movie, or current events.
K. Smiles remarked, "For want of (control) many men are engaged all their lives in fighting with difficulties of their own making, and rendering success impossible by their own cross-grained ungentleness; whilst others, it may be much less gifted, make their way and achieve success by simple patience, equanimity, and self-control." Defend or attack this statement with references to your reading."

XIV. Extended Activities

A. The production of a melodrama to demonstrate the arch stereotypes of the hero, heroine, and villain.
B. A production of The Miracle Worker with readers for the dialogue and a film for action scenes.
C. Focus on one hero, such as Lincoln. Students should read a wide variety of selections about Lincoln for consideration of the styles, themes, and purposes of the techniques.
Suggestions:
1. "Abe Lincoln Grows Up," Carl Sandburg, Adventures in Reading.
2. "A Farmer Remembers Lincoln," Wither Bynner, Adventures in Reading.
3. "O, Captain, My Captain!" Walt Whitman
4. "Nancy Hanks," Rosemary Benét
5. "Abraham Lincoln Walks at Midnight," Vachel Lindsay
6. "Lincoln, the Man of the People," Edwin Markham
The last four poems, along with "The Gettysburg Address," "The Second Inaugural Address," and "Lincoln, The Dreamer," by Carl Sandburg, are read on the record "Abraham Lincoln" (Decca Gold Label Series DL8515) in the English Department library.

Study Guide for "A Farmer Remembers Lincoln"
1. A dramatic monologue presents one person talking, but you have the feeling that he is carrying on a conversation with others. How does the first line give this impression? The last?
2. The farmer is afraid his listeners will think he is criticizing Lincoln. Point out lines that show this fear.
3. What character traits of Lincoln are revealed in this poem?
4. What quality in Lincoln is the speaker trying to describe? Why is it an important quality for all of us to have? What happens when a president, a businessman, or a junior high school student lacks this quality?

Study Guide for "Oh Captain, My Captain"
Vocabulary: Rack, exulting, keel, trills

This poem was written by Walt Whitman about his feelings after the death of Abraham Lincoln.
1. This poem is metaphoric; that is, it makes comparisons. What does the use of the word "captain" for Lincoln suggest about his character? That is, what are the special connotations of the word captain in this poem?
2. If Lincoln is the captain, what is the ship? Who are the crew? What "fearful trip" is done? What would "weathered every rack" mean metaphorically?

3. The poem uses many exclamation points. Of what is an exclamation point a symbol?
4. Without considering the rest of the poem, what emotion would seem to be present in the first line of the poem?
5. The last four lines of the first stanza show a different emotion which contrasts with the emotion of the first four lines. What emotion do these last four lines of stanza one convey?
6. In the second stanza of the poem, Whitman speaks to Lincoln even though he has already told us that Lincoln is dead. Why does this seem acceptable? In what emotional tone is he talking to the dead captain?
7. The last stanza has only one exclamation point. The first part of the poem describes Lincoln. What does line five describe? What does line six describe?
8. The poem contrasts the feelings of victory and defeat. With which emotion does the poem begin? With which emotion does the poem end?
9. What specific words in the poem connote victory, or jubilation? What words in the poem connote defeat, or grief?
10. In this poem which deals mainly with sadness, why does Whitman include the feeling of happiness or jubilation?
11. Write a paragraph which explains the theme of this poem and the way the author develops that theme.

A MYSTERY OF HEROISM

The dark uniforms of the men were so coated with dust from the incessant wrestling of the two armies that the regiment almost seemed a part of the clay bank which shielded them from the shells. On the top of the hill a battery was arguing in tremendous roars with some other guns, and to the eye of the infantry the artillerymen, the guns, the caissons, the horses, were distinctly outlined upon the blue sky. When a piece was fired, a red streak as round as a log flashed low in the heavens, like a monstrous bolt of lightning. The men of the battery wore white duck trousers, which somehow emphasized their legs; and when they ran and crowded in little groups at the bidding of the shouting officers, it was more impressive than usual to the infantry.

Fred Collins, of A Company, was saying: "Thunder! I wisht I had a drink. Ain't there any water round here?"

Then somebody yelled, "There goes th' bugler!"

As the eyes of half the regiment swept in one machinelike movement, there was an instant's picture of a horse in a great convulsive leap of a death wound and a rider leaning back with a crooked arm and spread fingers before his face. On the ground was the crimson terror of an exploding shell, with fibers of flame that seemed like lances. A glittering bugle swung clear of the rider's back as fell headlong the horse and the man. In the air was an odor as from a conflagration.

Sometimes they of the infantry looked down at a fair little meadow which spread at their feet. Its long green grass was rippling gently in a breeze. Beyond it was the gray form of a house half torn to pieces by shells and by the busy axes of soldiers who had pursued firewood. The line of an old fence was now dimly marked by long weeds and by an occasional post. A shell had blown the well-house to fragments. Little lines of gray smoke ribboning upward from some embers indicated the place where had stood the barn.

From beyond a curtain of green woods there came the sound of some stupendous scuffle, as if two animals of the size of islands were fighting. At a distance there were occasional appearance, of swift-moving men, horses, batteries, flags, and with the crashing of infantry volleys were heard, often, wild and frenzied cheers. In the midst of it all Smith and Ferguson, two privates of A Company, were engaged in a heated discussion which involved the greatest questions of the national existence.

The battery on the hill presently engaged in a frightful duel. The white legs of the gunners scampered this way and that way, and the officers redoubled their shouts. The guns, with their demeanors of stolidity and courage, were typical of something infinitely self-possessed in this clamor of death that swirled around the hill.

One of a "swing"[1] team was suddenly smitten quivering to the ground, and his maddened brethren dragged his torn body in their struggle to escape from this turmoil and danger. A young soldier astride one of the leaders swore and fumed in his saddle and furiously jerked at the

1. a "swing" team, the middle pair of horses in a team of six.

bridle. An officer screamed out an order so violently that his voice broke and ended the sentence in a falsetto shriek.

The leading company of the infantry regiment was somewhat exposed, and the colonel ordered it moved more fully under the shelter of the hill. There was the clank of steel against steel.

A lieutenant of the battery rode down and passed them, holding his right arm carefully in his left hand. And it was as it this arm was not at all a part of him, but belonged to another man. His sober and reflective charger went slowly. The officer's face was grimy and perspiring, and his uniform was tousled as if he had been in direct grapple with an enemy. He smiled grimly when the men stared at him. He turned his horse toward the meadow.

Collins, of A Company, said: "I wisht I had a drink. I bet there's water in that there ol' well yonder!"

"Yes; but how you goin' to git it?"

For the little meadow which intervened was now suffering a terrible onslaught of shells. Its green and beautiful calm had vanished utterly. Brown earth was being flung in monstrous handfuls. And there was a massacre of the young blades of grass. They were being torn, burned, obliterated. Some curious fortune of the battle had made this gently little meadow the object of the red hate of the shells, and each one as it exploded seemed like an imprecation in the face of a maiden.

The wounded officer who was riding across this expanse said to himself: "Why, they couldn't shoot any harder if the whole army was massed here!"

A shell struck the gray ruins of the house, and as, after the roar, the shattered wall fell in fragments, there was a noise which resembled the flapping of shutters during a wild gale of winter. Indeed, the infantry paused in the shelter of the bank appeared as men standing upon a shore contemplating a madness of the sea. The angel of calamity had under its glance the battery upon the hill. Fewer whitelegged men labored about the guns. A shell had smitten one of the pieces, and after the flare, the smoke, the dust, the wrath of this blow were gone, it was possible to see white legs stretched horizontally upon the ground. And at that interval to the rear, where it is the business of battery horses to stand with their noses to the fight awaiting the command to drag their guns out of the destruction, or into it, or wheresoever these incomprehensible humans demanded with whip and spur-in this line of passive and dumb spectators, whose fluttering hearts yet would not let them forget the iron laws of man's control of them-in this rank of brute-soldiers there had been relentless and hideous carnage. From the ruck of bleeding and prostrate horses, the men of the infantry could see one animal raising its stricken body with its forelegs and turning its nose with mystic and profound eloquence toward the sky.

Some comrades joked Collins about his thirst. "Well, if yeh want a drink so bad, why don't yeh go git it?"

"Well, I will in a minnet, if yeh don't shut up!"

A lieutenant of artillery floundered his horse straight down the hill with as little concern as if it were level ground. As he galloped past the colonel of the infantry, he threw up his hand in swift salute. "We've got to get out of that," he roared angrily. He was a black-bearded officer, and his eyes, which resembled beads, sparkled like those of an insane man. His jumping horse sped along the colum infantry.

The fat major, standing carelessly with his sword held horizontally behind him and with his legs far apart, looked after the receding horseman and laughed. "He wants to get back with orders pretty quick, or there'll be no batt'ry left," he observed.

The wise young captain of the second company hazarded to the lieutenant-colonel that the enemy's infantry would probably soon attack the hill, and the lieutenant-colonel snubbed him.

A private in one of the rear companies looked out over the meadow, and then turned to a companion and said, "Look there, Jim!" It was the wounded officer from the battery, who some time before had started to ride across the meadow, supporting his right arm carefully with his left hand. This man had encountered a shell, apparently, at a time when no one perceived him, and he could now be seen lying face downward with a stirruped foot stretched across the body of his dead horse. A leg of the charger extended slantingly upward, precisely as stiff as a stake. Around this motionless pair the shells still howled.

There was a quarrel in A Comapny. Collins was shaking his fist in the faces of some laughing comrades. "Dern yeh! I ain't afraid t' go. If yeh say much, I will go!"

"of course, yeh will! You'll run through that there medder, won't yeh?"

Collins said, in a terrible voice: "You see now!"

At this ominous threat his comrades broke into renewed jeers.

Collins gave them a dark scowl, and went to find his captain. The latter was conversing with the colonel of the regiment.

"Captain," said Collins, saluting and standing at attention-in those days all trousers bagged at the knees- "Captain, I want t' get permission to go git some water from that there well over yonder!"

The colonel and the captain swung about simultaneously and stared across the meadow. The captain laughed. "You must be pretty thirsty, Collins?"

"Yes, sir, I am."

"Well-ah," said the captain. After a moment, he asked, "Can't you wait?"

"No, sir."

The colonel was watching Collins' face. "Look here, my lad," he said, in a pious sort of voice-"Look here, my lad"-Collins was not a lad-"don't you think that's taking pretty big risks for a little drink of water?"

"I dunno," said Collins uncomfortably. Some of the resentment toward his companions, which perhaps had forced him into this affair, was beginning to fade. "I dunno w'ether 'tis."

The colonel and the captain contemplated him for a time.

"Well," said the captain finally.

"Well," said the colonel, "if you want to go, why, go."

Collins saluted. "Much obliged t' yeh."

As he moved away the colonel called after him. "Take some of the other boys' canteens with you an' hurry back now."

"Yes, sir, I will."

The colonel and the captain looked at each other then, for it had suddenly occurred that they could not for the life of them tell whether Collins wanted to go or whether he did not.

They turned to regard Collins, and as they perceived him surrounded by gesticulating comrade, the colonel said: "Well, by thunder! I guess he's going."

Collins appeared as a man dreaming. In the midst of the questions, the advice, the warnings, all the excited talk of his company mates, he maintained a curious silence.

They were very busy in preparing him for his ordeal. When they inspected him carefully, it was somewhat like the examination that grooms give a horse before a race; and they were amazed, staggered, by the whole affair. Their astonishment found vent in strange repetitions.

"Are yeh sure a-goin'?" they demanded again and again.

"Certainly I am," cried Collins at last, furiously.

He strode sullenly away from them. He was swinging five or six canteens by their cords. It seemed that his cap would not remain firmly on his head, and often he reached and pulled it down over his brow.

There was a general movement in the compact column. The long animal-like thing moved slightly. Its four hundred eyes were turned upon the figure of Collins.

"Well, sir, if that ain't th' derndest thing! I never thought Fred Collins had the blood in him for that kind of business."

"What's he goin' to do, anyhow?"

"He's goin' to that well there after water."

"We ain't dyin' of thirst, are we? That's foolishness."

"Well, somebody put him up to it, an' he's doin' it."

"Say, he must be a desperate cuss."

When Collins faced the meadow and walked away from the regiment, he was vaguely conscious that a chasm, the deep valley of all prides, was suddenly between him and his comrades. It was provisional, but the provision was that he return as a victor. He had blindly been led by quaint emotions, and laid himself under an obligation to walk squarely up to the face of death.

But he was not sure that he wished to make a retraction, even if he could do so without shame. As a matter of truth, he was sure of very little. He was mainly surprised.

It seemed to him supernaturally strange that he had allowed his mind to maneuver his body into such a situation. He understood that it might be called dramatically great.

However, he had no full appreciation of anything, excepting that he was actually conscious of being dazed. He could feel his dulled mind groping after the form and color of this incident. He wondered why he did not feel some keen agony of fear cutting his sense like a knife. He wondered at this, because human expression had said loudly for centuries that men should feel afraid of certain things, and that all men who did not feel this fear were phenomena-heroes.

He was, then, a hero. He suffered that disappointment which we would all have if we discovered that we were ourselves capable of those deeds which we most admire in history and legend. This, then, was a hero. After all, heroes were not much.

No, it could not be true. He was not a hero. Heroes had no shames in their lives, and, as for him, he remembered borrowing fifteen dollars from a friend and promising to pay it back the next day, and then avoiding that friend for ten months. When at home his mother had aroused him for the early labor of his life on the farm, it had often been his fashion to be irritable, childish, diabolical; and his mother had died since he had come to the war.

He saw that, in this matter of the well, the canteens, the shells, he was an intruder in the land of fine deeds.

He was now about thirty paces from his comrades. The regiment had just turned its many faces toward him.

From the forest of terrific noises there suddenly emerged a little eneven line of men. They fired fiercely and rapidly at distant foliage on which appeared little puffs of white smoke. The spatter of skirmish firing was added to the thunder of the guns on the hill. The little line of men ran forward. A color sergeant fell flat with his flag as if he had slipped on ice. There was hoarse cheering from this distant field.

Collins suddenly felt that two demon fingers were pressed into his ears. He could see nothing but flying arrows, flaming red. He lurched from the shock of this explosion, but he made a mad rush for the house, which he viewed as a man submerged to the neck in a boiling surf might view the shore. In the air, little pieces of shell howled and the earthquake explosions drove him insane with the menace of their roar. As he ran, the canteens knocked together with a rhythmical tinkling.

As he neared the house, each detail of the scene became vivid to him. He was aware of some bricks of the vanished chimney lying on the sod. There was a door which hung by one hinge.

Rifle bullets called forth by the insistent skirmishers came from the far-off bank of foliage. They mingled with the shells and the pieces of shells until the air was torn in all directions by hootings, yells, howls. The sky was full of fiends who directed all their wild rage at his head.

When he came to the well, he flung himself face downward and peered into its darkness. There were furtive silver glintings some feet from the surface. He grabbed one of the canteens and, unfastening its cap, swung it down by the cord. The water flowed slowly in with an indolent gurgle.

And now as he lay with his face turned away he was suddenly smitten with the terror. It came upon his heart like the grasp of claws. All the power faded from his muscles. For an instant he was no more than a dead man.

The canteen filled with a maddening slowness, in the manner of all bottles. Presently he recovered his strength and addressed a screaming oath to it. He leaned over until it seemed as if he intended to try to push water into it with his hands. His eyes as he gazed down into the well shone like two pieces of metal, and in their expression was a great appeal and a great curse. The stupid water derided him.

There was the blaring thunder of a shell. Crimson light shone through the swift-boiling smoke and made a pink reflection on part of the wall of the well. Collins jerked out his arm and canteen with the same motion that a man would use in withdrawing his head from a furnace.

He scrambled erect and glared and hesitated. On the ground near him lay the old well bucket, with a length of rusty chain. He lowered it swiftly into the well. The bucket struck the water and then, turning lazily over, sank. When, with hand reaching tremblingly over hand, he hauled it out, it knocked often against the walls of the well and spilled some of its contents.

In running with a filled bucket, a man can adopt but one kind of gait. So, through this terrible field over which screamed practical angels of death, Collins ran in the manner of a farmer chased out of a dairy by a bull.

His face went staring white with anticipation-anticipation of a blow that would whirl him around and down. He would fall as he had seen other men fall, the life knocked out of them so suddenly that their knees were no more quick to touch the ground than their heads. He saw the long blue line of the regiment, but his comrades were standing looking at him from the edge of an impossible star. He was aware of some deep wheel ruts and hoofprints in the sod beneath his feet.

The artillery officer who had fallen in this meadow had been making groans in the teeth of the tempest of sound. These futile cries, wrenched from him by his agony, were heard only by shells, bullets. When wild-eyed Collins came running, his officer raised himself. His face contorted and blanched from pain, he was about to utter some great beseeching cry. But suddenly his face straightened and he called: "Say, young man, give me a drink of water, will you?"

Collins had no room amid his emotions for surprise. He was mad from the threats of destruction.

"I can't" he screamed, and in his reply was a full description of his quaking apprehension. His cap was gone and his hair was riotour. His clothes made it appear that he had been dragged over the ground by the heels. He ran on.

The officer's head sank down and one elbow crooked. His foot in its brassbound stirrup still stretched over the body of his horse and the other leg was under the steed.

But Collins turned. He came dashing back. His face had now turned gray and in his eyes was all terror. "Here it is! here it is!"

The officer was as a man gone in drink. His arm bent like a twig. His head drooped as if his neck were of willow. He was sinking to the ground, to lie face downward.

Collins grabbed him by the shoulder. "Here it is. Here's your drink. Turn over. Turn over, man, for God's sake!"

With Collins hauling at his shoulder, the officer twisted his body and fell with his face turned toward that region where lived the unspeakable noises of the swirling missiles. There was the faintest shadow of a smile on his lips as he looked at Collins. He gave a sigh, a little primitive breath like that from a child.

Collins tried to hold the bucket steadily, but his shaking hands caused the water to splash all over the face of the dying man. Then he jerked it away and ran on.

The regiment gave him a welcoming roar. The grimed faces were wrinkled in laughter.

His captain waved the bucket away. "Give it to the men!"

The two genial, skylarking young lieutenants were the first to gain possession of it. They played over it in their fashion.

When one tried to drink, the other teasingly knocked his elbow. "Don't, Billie! You'll make me spill it," said the one. The other laughed.

Suddenly there was an oath, the thud of wood on the ground, and a swift murmur of astonishment among the ranks. The two lieutenants glared at each other. The bucket lay on the ground, empty.

TO INCREASE UNDERSTANDING

1. (a) Why does Collins make his dangerous journey? (b) Since Crane doesn't tell you explicitly, how does he make it possible for you to understand Collins' motives?
2. (a) What sort of man is Collins? (b) Do his particular characteristics account for his actions, or does Crane imply that forces beyond his control lead him on?
3. Read again the examples of Crane's use of "impressionism".
4. Reread the part of the story which describes Collins' trip to the well and his return. Select the details which show Collins' emotions during this hazardous journey.
5. (a) What are the reactions of Collins' fellow soldiers to his dash for water? (b) Why does Collins himself feel he must be a hero? (c) Explain why you do or do not agree that Collins is a hero.
6. Crane is noted for his use of two types of irony: verbal irony, or saying the opposite of what is meant; and irony of situation, or showing a result that is the opposite of what might be appropriate. (a) How does the spilling of the water at the end of the story illustrate irony of situation? (b) What verbal irony occurs in the title itself?

WORDS:

The word carnage, which Stephen Crane uses to suggest the awful blood and slaughter of the battlefield derives from the Latin word caro, meaning "flesh." Many other English words, some of them very different in their present meaning from the original Latin word, have been derived from some form of this word. For example, the word carnival was made by uniting a form of caro, "flesh," and levare, "to put away." Originally carnival meant the days of celebration before Lent, at which time the eating of meat was forbidden. The italicized words in the sentences (underlined) below are all derived from the Latin word caro. Rewrite each sentence, substituting another word or group of words for the one underlined. You may use the Glossary if necessary. In class discussion be ready to point out the connection between the original Latin word and the modern English meaning.

1. The lion is a carnivorous animal, but the elephant eats only plants.
2. As the man looked back on his childhood and remembered his mother's care and devotion, he thought of her as the incarnation of all virtues.
3. For generations the carnelian necklace had been the most prized family heirloom.
4. The rays of the setting sun incarnadined the sky.
5. The villain of the novel was a fiend incarnate.

SUCCESS IS COUNTED SWEETEST
Emily Dickinson (1830-1886)

Success is counted sweetest
By those who ne'er succeed.
To comprehend a nectar
Requires sorest need.

Not one of all the purple Host
Who took the Flag today
Can tell the definition,
So clear of Victory

As he defeated--dying--
On whose forbidden ear
The distant strains of triumph
Burst agonized and clear!

WE NEVER KNOW HOW HIGH

We never know how high we are
Till we are called to rise
And then if we are true to plan
Our statures touch the skies--

The Heroism we recite
Would be a normal thing,
Did not ourselves the Cubits warp
For fear to be a King--

-Emily Dickinson-

A SONG OF GREATNESS
(Chippewa)

When I hear the old men
Telling of heroes
Telling of great deeds
of ancient days,
When I hear that telling,
Then I think within me
I, too, am one of these.

When I hear the people
Praising great men,
Then I know that I too
Shall be esteemed,
I, too, when my time comes
Shall do mightily.

THE MAN HE KILLED

"Had he and I but met
By some old ancient inn,
We should have sat us down to wet
Right many a nipperkin!

"But ranged as infantry,
And staring face to face,
I shot at him as he at me,
And killed him in his place.

"I shot him dead because--
Because he was my foe,
Just so: my foe of course he was;
That's clear enough; although

"He thought he'd list, perhaps,
Off-hand-like--just as I--
Was out of work--had sold his traps--
No other reason why.

"Yes; quaint and curious war is'
You shoot a fellow down
You'd treat, if met where any bar is,
Or help to half-a-crown."

-Thomas Hardy-

OPPORTUNITY

This I beheld, or dreamed it in a dream:--
There spread a cloud of dust along a plain;
And underneath the cloud, or in it, raged
A furious battle, and men yelled, and swords
Shocked upon swords and shields. A prince's banner
Wavered, then staggered backward, hemmed by foes.
A craven hung along the battle's edge,
And thought, "Had I a sword of keener steel--
That blue blade that the king's son bears--but this
Blunt thing!" he snapped and flung it from his hand,
And lowering crept away and left the field.
Then came the king's son, wounded, sore bestead,
And weaponless, and saw the broken sword,
Hilt-buried in the dry and trodden sand,
And ran and snatched it, and with battle shout
Lifted afresh he hewed his enemy down,
And saved a great cause that heroic day.
-Edward Rowland Sill-

"BE NOT AFRAID..."

Be not afraid because the sun goes down;
It brings the sunset and the plover's cry.
Before the colors of the evening drown,
The stars will make new colors in the sky.
Night is no enemy. She passes by,
And shows us silence for our own heart's good;
For while we sleep, the roses multiply,
The little tree grows taller in the wood.
    Fear not the night; the morning follows soon.
    Each has his task to make the earth more fair.
    It is by these, by midnight and by noon,
    That she grows riper and her orchards bear.
    Her fields would wither in a sun too bright;
    They need the darkness, too. Fear not the night.
-Robert Nathan-

UPSTREAM

The strong men keep coming on.
They go down shot, hanged, sick, broken.
They live on fighting, singing, lucky as plungers.
The strong mothers pulling them on...
The strong mothers pulling them from a dark sea,
    a great prairie, a long mountain.
Call hallelujah, call amen, call deep thanks.
The strong men keep coming on.
-Carl Sandburg-

The clouds are broken in the sky,
   And thro' the mountain walls
A rolling organ harmony
   Swells up, and shakes and falls.
Then move the trees, the copses nod,
   Wings flutter, voices hover clear:
"O just and faithful knight of God!
   Ride on! the prize is near!"
So pass I hostel, hall, and grange;
   By bridge and ford, by park and pale,
All-arm'd I ride, whate'er betide,
   Until I find the Holy Grail.

-Alfred Tennyson-

---

77. Copses--Thickets of small trees.
81. Hostel, hall, and grange--Inn, castle, and farmhouse.
82. Pale--An inclosed ground such as a park.

A TRIUMPH MAY BE OF SEVERAL KINDS

A triumph may be of several kinds.
There's triumph in the room
When that old imperator, Death,
By faith is overcome.

There's triumph of the finer mind
When truth, affronted long,
Advances calm to her supreme,
Her God her only throng.

A triumph when tempation's bribe
Is slowly handed back,
One eye upon the heaven renounced
And one upon the rack.

Severer triumph, by himself
Experienced, who can pass
Acquitted from that naked bar,
Jehovah's countenance!

-Emily Dickinson-

Sometimes on lonely mountain meres
   I find a magic bark.
I leap on board; no helmsman steers;
   I float till all is dark.
A gentle sound, an awful light!
   Three angels bear the Holy Grail;
With folded feet, in stoles of white,
   On sleeping wings they sail.
Ah, blessed vision! blood of God!
   My spirit beats her mortal bars,
As down dark tides the glory slides,
   And star - like mingles with the stars.

When on my goodly charger borne
   Thro' dreaming towns I go,
The cock crows ere the Christmas morn,
   The streets are dumb with snow.
The tempest crackles on the leads,
   And, ringing, springs from brand and mail;
But o'er the dark a glory spreads,
   And gilds the driving hail.
I leave the plain, I climb the height;
   No branchy thicket shelter yields;
But blessed forms in whistling storms
   Fly o'er waste fens and windy fields.

A maiden knight--to me is given
   Such hope, I know not fear;
I yearn to breathe the airs of heaven
   That often meet me here.
I muse on joy that will not cease,
   Pure spaces clothed in living beams,
Pure lilies of eternal peace,
   Whose odors haunt my dreams;
And stricken by an angel's hand,
   This mortal armor that I wear,
This weight and size, this heart and eyes,
   Are touch'd, are turn'd to finest air.

---

35. Censer--A vessel in which incense is burned.
37. Meres--Lakes.
38. Bark--Boat.
41. Awful--Awe-inspiring.
43. Stoles--Robes.
44. Sleeping--Motionless.
52. Dumb--Silent.
53. Leads--Roofs of lead.
54. Mail--Armor which is made of links of metal.
60. Fens--Marshes.
70. Mortal Armor--Body

SIR GALAHAD

My good blade carves the casques of men,
My tough lance thrusteth sure,
My strength is as the strength of ten,
Because my heart is pure.
The shattering trumpet shrilleth high,
The hard brands shiver on the steel,
The splinter'd spear shafts crack and fly,
The horse and rider reel;
They reel, they roll in clanging lists,
And when the tide of combat stands,
Perfume and flowers fall in showers,
That lightly rain from ladies' hands.

How sweet are looks that ladies bend
On whom their favors fall!
For them I battle till the end,
To save from shame and thrall;
But all my heart is drawn above,
My knees are bow'd in crypt and shrine;
I never felt the kiss of love,
Nor maiden's hand in mine.
More bounteous aspects on me beam,
Me mightier transports move and thrill;
So keep I fair thro' faith and prayer
A virgin heart in work and will.

When down the stormy crescent goes,
A light before me swims,
Between dark stems the forest glows,
I hear a noise of hymns.
Then by some secret shrine I ride;
I hear a voice, but none are there;
The stalls are void, the doors are wide,
The tapers burning fair.
Fair gleams the snowy altar cloth,
The silver vessels sparkle clean,
The shrill bell rings, the censer swings,
And solemn chants resound between.

---

1. Carves--Slashes.
1. Casques--Helmets.
2. Tough--Strong.
5. Shattering--Noisy
6. Steel--Armor.
16. Thrall--Slavery.
18. Crypt--A place of prayer.
24. Virgin--Pure.
25. Crescent--Moon. What would a "stormy" Crescent be?
31. Stalls--The seats in a chancel are sometimes called stalls.
31. Void--Empty.

8th Grade Unit: Humor

I. Area to be covered: Humor in life around us and humor in literature.

II. Purposes:
   1. To see what is humorous in the life around us.
   2. To distinguish between levels of humor, from the slapstick to the subtle.
   3. To understand humor in literature.
   4. To recognize the value of humor.
      a. in easing tension
      b. in gaining perspective
      c. as part of a well-balanced person
      d. as a creative potential

III. Outline of unit:

   1. What is humor? Class discussion. Draw up a tentative definition.
   2. What do we laugh at? Write down your favorite funny story, sights that have made you laugh, or a humorous incident.

      Do we all laugh at the same thing? Why or why not? (Laughter is a product of our own emotional reactions to things. What makes one man laugh might make another man angry.)

      Are we apt to laugh at ourselves and our mistakes as readily as we laugh at someone else? Why or why not?
   3. What sources of humor do we find around us today?
      a. The comic strip --How is this "funny" or humorous? What kinds of humor can we find in the comic strips? Slapstick? Serious humor? (Peanuts, Pogo, Lil Abner). What are their creators trying to do?
      b. Cartoons: humorous ones--"Grin and Bear It"; "Pony Tail"; etc.
         serious ones--editorial cartoons.
         What are the artists trying to do?
      c. Caricature: in editorial cartoons and others. What is their purpose? Are there good elements as well as bad about this type of poking fun? What are they? Caricature in words: Icabod Crane, for example.
      d. Comedians on televisions--What types are there? Why are some labeled "sick" comedians? What is the purpose of each comedian? Merely to entertain? Dick Gregory and Bill Cosby, for instance. (Play some records of theirs, as well as Alan Sherman's). Red Skelton? Bob Hope? Do they help us get a different slant on everyday situations that have become tense? Why do we laugh at Gomer Pyle? Beverly Hillbillies? (Others that are current?)
      e. MAD magazine..Parodies and satires. Show how a person can better understand the parody if he is thoroughly familiar with what it is a parody of. Use "The Highwayman" and the MAD parody of it; also "Casey at the Bat."
      f. Jokes and anecdotes (See later the exercise on "tag lines") . Learn to tell a joke and an anecdote to the class.
      g. When does a "joke" cease to be a joke; practical jokes.
      h. Play on words; boners, etc....
      i. In books and stories.

4. Illustrations of humor in short stories, essays, poems:

"Ransom of Red Chief"	O. Henry
"The Night the Bed Fell"	Thurber (WORLDS OF PEOPLE)
"Toby and the Gettysberg Address"	(WORLDS OF PEOPLE)
"A Model Letter to a Friend"	Tarkington (WORLDS OF PEOPLE)
"See Here, Private Hargrove"	(WORLDS OF PEOPLE)
Spoonerisms	(GOOD TIMES THROUGH LITERATURE)
The Lowest Form of Humor--The Pun	Untermeyer (GOOD TIMES THROUGH LITERATURE)
"Pigs is Pigs"	Ellis Parker Butler (ALL AROUND AMERICA)
"How I Killed the Bear"	(PROSE AND POETRY ADVENTURES)
"The Legend of Sleepy Hollow"	Washington Irving
"Miles Standish" (Parody)	Will Cuppy (See Appendix)
"Book Review" (Archie & Mehitabel)	(See Appendix)
"The Canary"	Ogden Nash (WORLD OF EVENTS)
"The Ostrich is a Silly Bird"	Mary E. Wilkins Freeman (WORLD OF EVENTS)
"A Centipede"	Anonymous (WORLD OF EVENTS)
"The Rich Man"	Franklin P. Adams (WORLDS OF PEOPLE)
"Mia Charlotta"	T. A. Daly (WORLDS OF PEOPLE)
"Elegy on the Death of a Mad Dog"	Oliver Goldsmith (WORLD OF EVENTS)

Why did the dog, not the man, die? Can you find the real character of the man in this poem?

How do the poems, foolish as they are, relate to serious, everyday life?

Limericks -- Study the limerick form and write some.

See also page 126 in Teacher's Guide for ALL AROUND AMERICA. Introduce the idea of satire. In what way does the story poke fun at human nature? Note humorous exaggeration; note humor in incongruous use of formal business language for an insignificant matter.

5. After reading a good many selections from short stories and essays and poems through discussion (class or small groups) draw up a list of types of humor. They might include:

Exaggeration
The comic character (O. Henry's characters, e.g.)
Understatement
Emotion of superiority on part of reader or listener
Small misfortunes - including slapstick type
Large misfortunes or situations (Negro type of Humor today, such as Bill Cosby)
Downfall of pretentiousness (Pride goeth before a fall)
The inappropriate
Malapropisms - Spoonerisms
Play on words; word play; sound of words; nursery rhymes...
Puns
Boners - Howlers (Art Linkletter's books can be used)
Based on misunderstanding
Sheer absurdity (Shaggy dog stories, elephant jokes, etc.)

Nonsense verse
The three wishes stories (What happens on the third wish...)
Frustrated expectation (in endings--fools listener)
Exposing shams; debunking (Till Eulenspiegel)
"The biter bit" type, in which the joke boomerangs on the perpetrator
The unexpected
Parodies and satires

6. Dialogues from plays
   "Green Pastures"

7. The humor of Abe Lincoln and of Benjamin Franklin.
   (Find anecdotes and excerpts) Of what value was it?

8. Some books:

THE OVERLOADED ARK	Gerald Durrell (Viking)
MY TEN YEARS IN A QUANDARY AND HOW THEY GREW	Robert Benchley (Harper)
WORLD'S GREAT HUMOROUS STORIES	(World)
TEEN--AGE TREASURY OF GOOD HUMOR	Seon Manley,ed. (Funk & Wagnalls)
THE WEANS	Robert Nathan
LOBLOLLY	Frank G. Gilbraith Jr. (Crowell)
CHEAPER BY THE DOZEN	Gilbraith
INSIDE NANTUCKET	Gilbraith
LIFE WITH FATHER	Clarence Day
LIGHT ARMOR	Richard Armor (McGraw)
ODDS WITHOUT ENDS	David McCord (Little)
MY WORLD AND WELCOME TO IT	Thurber (Harcourt)
CHUCKLEBAIT	Margaret C. Scoggin (Knopf)
THE LIGHTER SIDE	Hoops & Wilbur (Scholastic)

9. Vocabulary:

absurd
ludicrous
incongruous
incongruity
deride

derision
felicity
felicitous
dignity
malapropism
disparate

exaggeration
understatement
subtle
satire
parody

10. Speech work--Learn to tell a joke or anecdote.

11. Composition:
    a. Try to evolve, after discussion, tentative statement of what you think humor is. (At beginning of unit).
    b. At end of unit, and as the unit progresses, revise this.
    c. Write humorous personal experiences.
    d. Compare two of the short stories read. Which do you think the funnier? Why?
    e. Analysis of a humorous TV program (Student's choice).
    f. Write limericks.

12. Arrive at an extended statement of what humor is and the value of humor in our lives.

Some thoughts about humor:

Humor is, after all, a perspective on life. Humor, in one form or another, has played a part in the literature throughout the ages: Aristophanes, Rabelais, Cervantes, Shakespeare, Benjamin Franklin, Abraham Lincoln, Lewis Carroll, Mark Twain, Max Shulman, James Thurber, Ogden Nash. They have helped us understand ourselves and our world through wit and laughter.

Carlyle wrote: "True humor springs not more from the head than from the heart; it is not contempt, its essence is love."

True humor is not the cruel wit that attacks others; good humor is not the practical joke that taunts and destroys; honest humor is not senseless braying laughter.

Humor has been analyzed, described, and interpreted, but never really explained. It is elusive--but it is creative. Behind laughter there is always a thought hiding.

Laughter is far more universal than any other emotion, far more universal and creative.

Humor tends to go hand-in-hand with a well-balanced personality. It eases tension. Will Cuppy said, "Humor is a very high form of intelligence. Humor is meant to blow up evil and make fun of the follies of life."

To use with part about telling a joke:
"I Never Can Tell a Joke" -- Some hints for unfortunate story tellers. (From This Week Magazine, June 20, 1965).

Orson Bean said, "What fascinates me is that you can put a basic joke a dozen different ways, and it won't quite come off. But when you finally discover the right way--Zoom! You have a sure laugh."

See if you can check the lines you think are the real pay-offs to the following jokes:

1. Groucho Marx: Sirrah, I would horsewhip you if I....
    a. only had a horse!
    b. only had a buggy!
    c. only was a horse!

2. Victor Borge: I will now play "Liebestraume, by Franz Liszt....
    a. Mr. Liszt has asked me to announce that it is over his dead body.
    b. The Steinway Company has asked me to announce that this is a Baldwin piano.
    c. The Steinway Piano Company has asked me to announce that they are seeking an injunction.

3. George Bernard Shaw: Madam, I am an atheist....
    a. as heaven is my witness.
    b. and I'd swear it on a stack of Bibles.
    c. and I thank God for it.

4. Robert Benchley: Why don't you slip out of that wet bathing suit...
   a. into a dry slip?
   b. into a dry Martini?
   c. into a heated argument?

5. Ed Wynn: Ladies and gentlemen, the next act will be a couple of jugglers...
   a. as soon as we can pry them loose from a couple of jugs.
   b. whether or not they can start their juggernaut.
   c. accompanied by a little music in a jugular vein.

6. Sam Goldwyn: Anybody who goes to a psychiatrist...
   a. is nutty enough to pay the bill.
   b. should have his head examined.
   c. should be charged an amusement tax.

7. W. C. Fields: Any man who dislikes children and dogs...
   a. cannot be wholly bad.
   b. should never marry or whistle.
   c. can find safety in a barroom.

8. Fred Allen: That city is so dead that...
   a. the cops have nothing to do but shoot at each other.
   b. a four-way cold tablet wouldn't have any place to go.
   c. the theaters all empty out at noon.

9. Wilson Mizner: He's so crooked he'd...
   a. fix a horse on a merry-go-round.
   b. steal two left shoes.
   c. frame his own mother-in-law.

10. Doctor Groucho Marx examining a patient's pulse: Either this man is dead...
   a. or my watch has stopped!
   b. or my thumb is asleep!
   c. or I grabbed the wrong wrist!

Answers: 1-a; 2-b; 3-c; 4-b; 5-c; 6-b; 7-a; 8-b; 9-b; 10-a

First, read "The Highwayman" in your anthology; then, read this parody.

THE MODERN HIGHWAYMAN

The wind was a torrent of darkness, running an endless race.
The moon was a silvery rocket, careening through outer space.
The road was bathed in neon, a pagan for man to anoint,
And the highwayman came driving-
  Driving --Driving--
The highwayman came driving, to "Charlie's Hamburger Joint."

He'd a baseball cap on his forehead, a short goatee at his chin.
A jacket of smooth, black leather, and dungarees neat as a pin
(Except for a few random grease spots): his engineer boots reached his thigh.
And he rode with a jewelled twinkle,
  His stick-on-the-floor a-twinkle,
His stolen hubcaps a-twinkle, under the jewelled sky.

He kicked up dust in the driveway and screeched to a halt in the lot.
He raced his engine a few times, to call to the heart of his heart.
He leaned on his horn for a minute, and who should come from the back
But Charlie's black-eyed daughter,
  Shirley, the owner's daughter,
Aglow with her blue eye-shadow, and munching on a snack.

Amid dark in the dark, old kitchen, a French-fry basket fell,
Where Clyde, the dishwasher, listened, listened as one in a spell.
His eyes were orbs of anger, his hair was uncut hay,
But he loved old Charlie's daughter,
  His boss' swining daughter,
Mute as a moose he listened and heard the dragster say:

"How 'bout a kiss, huh, Shirley? I'm draggin' this fink t'night,
An' I'll be back with his double-fin, unless he puts up a fight.
But if he won't han' it over, an' I use my wrench on his head,
Then look for me t'morra night,
  Watch for me t'morra night,
I'll come an' see ya t'morra night," the bold daredevil said.

He shifted into neutral and rose from his bucket-seat,
And would have kissed his Shirley, but she continued to eat.
She stopped her munching long enough to blow a kiss his way.
And she waved her hand in the moonlight,
  (Fair, fragile hand in the moonlight),
Then he shifted to first in the moonlight and wheeled off to the fray.

There were no wheels screeching at breakfast as Shirley downed her eggs.
And no horn blaring at lunchtime and her dozen chicken legs.
She had finished a couple of Pizzas and she was saying her pre-supper grace,
When the blue squad car came screaming--
  Screaming-- screaming--
Old John Fuzz came screaming into her daddy's place.

They said not a word to Charlie. They drank their coffee black.
But they warned his daughter, Shirley, to stay out of the back,
For they knew she loved the highwayman and longed to be his bride,
And they sat on two stools by the window;
   And they watched the road through the window,
And she moaned as she looked through the window, at the road that he would ride.

The road, with its neon luster, stretched out like a sleeping snake.
She nervously nibbled her lower lip and reached for some chocolate cake.
When, Lo and Hebold! by the cake tin, old Charlie's truck keys lay.
A circle of gold on the counter;
   She reached for them there on the counter;
Her fingers were two inches from them, when her father walked over to say:

"If you try to help your boyfriend while those two cossacks are here,
They could make me close this place up and go to jail for a year.
So if you try to warn him in any manner or way,
Then you go right on a diet,
   A bare, subsistence diet;
Not one snack more will I let you eat till they cart my corpse away!"

Her fingers retreated like pipers across a formica beach.
The circlet of keys tantalized her, just within her reach.
Yet the mountain of sweet chocolate dared her, Satan in Pillsbury form,
And visions of food warmed her senses,
   Eclairs and pies burned her senses;
Pizzas and malts seared her senses and began an emotional storm.

The cops in their seats by the window spoke in Neanderthal tones.
The fever to catch the highwayman coursed a white-hot stream through their bones.
They muttered of burning his license, their voices grew louder, and then--
Shirley's dream world vanished!
   All dreams of food were banished;
She turned her back on the chocolate cake, never to taste it again.

Her fingers slid over the counter, the cold keys kissed her hand.
With forced-ease she walked from the counter and stood by the newspaper stand.
And there at the stand near the doorway, she guarded the road with her ear,
Till she thought she heard the growling
   The old, familiar growling;
Then she looked down the stretch of the highway and saw her love drawing near!

She glanced at the cops. Had they heard it? It seemed like an earthquake to her!
But their noses were still in their coffee, their beady, black eyes didn't stir.
The engine grew louder and louder! Her lover came nearer, so near!
Then a gust of night air filled the diner,
   As Shirley slipped out of the diner;
She flew like a shot from the diner, her heart slowly sinking with fear.

Up, up to the truck's seat she vaulted. She jiggled the key in the slot.
Then, coughing, the engine turned over. On two wheels she tore from the lot!
She slammed the truck into second, down the road to her lover she sped.
And she blasted the truck horn to warn him;
   Off and on went the headlights to warn him;
She did all she could think of to warn him of the trap that was waiting ahead.

Her hopes leapt like flames as she saw him pull off to the side of the road.
She'd saved him! He'd turn and escape them. Her heart was relieved of its load.
She heard a dull wail from the diner; a siren that only warned "cop."
Then the highwayman turned in the highway,
   He turned his car 'round in the highway;
In a flash he had turned in the highway. But then, Shirley saw her love stop!

"The fool!" thought Shirley, "He's crazy!" (There was surely no time for delay!)
Before her, the highwayman waited; behind came the wolves for the prey.
Too late! The squad car flashed by her. Oh, why did the highwayman lag?
He had heard her horn blaring to warn him,
   And seen the lights flashing to warn him;
But he didn't hear cops coming for him, he was so damn anxious to drag!

And still on a summer's night, they say, when the wind starts it endless race,
When the moon is a silvery rocket, careening through outer space,
When the road is bathed in neon, a pagan for man to anoint,
A highwayman comes riding--
   Riding--riding--
A highwayman comes riding, to "Charlie's Hamburger Joint."

He spins his tires in the driveway and brakes to a halt in the lot.
He leans his bicycle near the door and calls for the heart of his heart.
He jingles his bell a few times; a specter from out the back sails.
It's Charlie's black-eyed daughter!
   Shirley, the owner's daughter!
Aglow with her blue-eye shadow and chewing on her nails.

MILES STANDISH

by

Will Cuppy

Captain Miles Standish came over on the Mayflower with a shipful of ancestors, pewter plates, and other antiques. The passengers on the Mayflower were called Pilgrim Fathers because they were going to have a great many descendants and found New England and cause thousands of poems and Fourth of July orations. They were very good at that sort of thing.

The Pilgrim Fathers had once lived in the little English village of Scrooby, in Nottinghamshire, and you can hardly blame them for moving.[1] They believed in freedom of thought for themselves and for all other people who believed exactly as they did. But King James I would not allow this and sometimes arrested them for being so awfully good.[2]

James I was a horrid king who spilled things on his vest and never washed his hands. He was not a bit like his mother, Mary Queen of Scots.

So they all fled to Holland in 1607 and thought as they pleased and were very good until 1620. In Holland, you could be as good as you liked without getting arrested, because the Dutch believed in being kind to everybody except Spaniards.

By this time some of the Pilgrim children had grown up and married Walloons. Nobody quite knows what Walloons are, but they seem to have been perfectly all right--at least the young Pilgrims thought so. To Elder Brewster and the older Pilgrims, however, the Walloons were just so many Walloons. So they decided to move to America, where they would have more room to be good in.[3]

If the Pilgrims were looking for freedom of conscience, they came to just the right place. In America, everybody's conscience is unusually free.[4]

Well, the Mayflower reached Provincetown Harbor on November 21, 1620, and went on to Plymouth in time for Forefathers' Day. They landed near a large boulder known as Plymouth Rock.[5] They liked Plymouth very much and decided to stay there, although they saw a few Indians skulking around. It is almost impossible to keep Indians from Skulking. They don't mean anything by it. They just can't help it.

---

[1] Curiously enough, Scrooby and Austerfield are near Bawtry and not far from Epworth and Worksop.

[2] There were a couple of bad Pilgrims. The Billingtons swore. John Billington was hanged.

[3] They never got into trouble, because they all went to bed at eight o'clock. Some stayed up till nine.

[4] If it isn't, we fix it. We're funny that way.

[5] The Pilgrims arrived on Saturday, had services on Sunday, and the next day the women established Wash Day.

Miles Standish was ready to fight the Indians with his army of eight men, but all the Indians wanted was something to eat. And if the Pilgrim mothers gave them a snack, the Indians would come again the next day with anywhere from five to eight pals. Indians are not ideal dinner guests. They eat all the white meat and they will take the last piece on the platter while you're trying to get it yourself. They never watch the hostess because they are too busy watching the food.[6]

There were good Indians and bad ones.[7] Samoset and Squanto and Hobomok and Massasoit were good ones, but they were not as good as the Pilgrims. They would whoop and sing and dance and smoke tobacco on Sunday, but they didn't know it was Sunday.

Samoset didn't like clothes. He arrived to greet the Pilgrims wearing a bow and arrow, and said "Welcome," in English.[8] The third time Samoset came, he brought Squanto with him. Squanto had lived in London. He decided to live with the Pilgrims, show them how to plant Indian corn, and how to catch fish and eels.

Wituamat and Pecksuot were very bad Indians. They planned to murder the Pilgrims in their beds and they made fun of Miles Standish because he was so little.[9] Captain Standish fixed them so that they didn't do that any more. He also went to Merry Mount and arrested Thomas Morton, who had called him Captain Shrimpe. Standish never said much about his conscience, but he kept his powder dry.

And now the plot thickens. Captain Standish was a widower, and he wanted to Marry Priscilla Mullins, the loveliest maiden of Plymouth, so he sent John Alden, a handsome young cooper, to woo her by proxy. This was just the wrong thing to do, but he hadn't read Longfellow's poems. John loved Priscilla himself, but for friendship's sake he went and—Oh, you know all about it.[10]

So John and Priscilla were married and had eleven children, and Miles Standish married a lady named Barbara and had seven, for those were the good old times. And after a while they all moved to Duxbury and went to farming and got along as well as could be expected.[11] And you haven't heard the last of them yet.

---

[6] By the way, there was no pumpkin pie or plum pudding or cranberry sauce at the first Thanksgiving, which lasted for three days. Massasoit and his entire tribe came. Feeding ninety Indians is no joke.

[7] Pioneer axiom: "The only good Indian is a dead Indian."

[8] Up to this time it was supposed that Indians said only "Ugh" or "Woach."

[9] The Indians called Standish "Little Pot That Soon Boils Over."

[10] They talked about the birds, and the flowers, and the weather, and then John blurted it right out. You could have knocked Priscilla over with a pewter candlestick.

[11] Sarah, one of the Aldens' six daughters, married Alexander Standish, one of Miles's boys. So Miles and Priscilla ended up more or less related, after all.

The Pilgrims were hard to please. In England, they were afraid their children would grow up to be English. In Holland, they were afraid they'd become Dutch. So they went to America.[12]

The moral of the story of the Pilgrims is that if you work hard all your life and behave yourself every minute and take no time out for fun you will break practically even, if you can borrow enough to pay your taxes.

---

[12] There are millions of Mayflower descendants. Most of them don't know it.

****

Will Cuppy, one of the world's most perceptive humorists, looked for laughter behind the stale pages of history. Both serious historians and nonserious students have laughed and learned from Cuppy. He would read every available book on his subject before he attempted his capsule profile of a famous historical figure. The facts are right, the follies are history, the fun is yours.

BOOK REVIEW

by

Don Marquis

(From: the lives and times of archy and mehitabel.) The gigantic cockroach, archy, is one of the most articulate creatures of American humor. Don Marquis preserved his story in the lives and times of archy and mehitabel--no capitals because archy could not operate the shift key on the typewriter where he banged out his views on life, love and literature--a book that E. B. White called "funny, wise, tender and touch."

boss a new book
has appeared
which should be read by everyone
it is entitled
the cockroach
its life history
and how to deal
with it and
the author
is frederick laing
who is assistant
in the department
of entomology in the
british museum
of natural history
it is one of the
best books i ever
tasted i am eating
the binding from
a copy with
a great deal of
relish and recommend it
to all other
insects yours
truly

archy

THE GREEN PASTURES

On February 26, 1930, Marc Connelly's classic, The Green Pastures, opened on Broadway. Using some of Roark Bradford's Negro stories as his source book, Mr. Connelly tells the story of the Bible as a Negro Sunday School might imagine it, and his play has become part of American dramatic culture. The part of the Lord God was played by Richard B. Harrison, a Negro reader, lecturere and teacher. As a person of deep religious devotion, he had feared that The Green Pastures might be irreverent or sacriligious. It turned out to be quite the opposite, partly because of Harrison's characterization.

The play consists of two parts in many scenes. The Negro chorus, singing Negro spirituals, is the unifying element. The religion is that of thousands of Negroes in the deep South who have adapted the contents of the Bible in their everyday lives. They accept the Old Testament as a chronicle of wonders which happened to people like themselves in vague but actual places. They truly believe that acceptance of rules of conduct will lead them to a tangible, three-dimensional Heaven.

from THE GREEN PASTURES

by
Marc Connelly

Act I, vi

GABRIEL: Well, I guess dat's about all de impo'tant business dis mornin', Lawd.

GOD: How 'bout dat cherub over to Archangel Montgomery's house?

GABRIEL: Where do dey live, Lawd?

GOD; Dat little two-story gold house, over by de pearly gates.

GABRIEL: Oh, dat Montgomery. I thought you was referrin' to de ol' gentleman. Oh yeh. (He sorts through the papers and finds the one he is looking for.) Yere 'tis. (Reads) "Cherub Christina Montgomery; wings is moltin' out of season an' nobody knows what to do."

GOD: Well, now, take keer of dat. You gotter be more careful Gabe.

GABRIEL: Yes, Lawd. (Folds the papers and puts them in a pocket. God turns to his desk, takes another puff or two of the cigar, and with a pencil, begins checking off items on a sheet of paper before him. His back is turned toward Gabriel. Gabriel takes his trumpet from the hat rack and burnishes it with his robe. He then wets his lips and puts the mouthpiece to his mouth.)

GOD: Now, watch yo'self, Gabriel.

GABRIEL: I wasn't going to blow, Lawd. I jest do dat every now an' den so I can keep de feel of it. (He leans trumpet against the wall. God picks up the papers and swings his chair around toward Gabriel.)

GOD: What's dis yere about de moon?

GABRIEL: (suddenly remembering) Oh ! De moon people say its beginnin' to melt a little, on 'count caize de sun's so hot.

GOD: It's goin' 'roun' 'cordin' to schedule, ain't it?

GABRIEL: Yes, Lawd.

GOD: Well, tell 'em to stop groaning. Dere's nothin' de matter wid dat moon. Trouble is so many angels is flyin' over dere on Saddy night. Dey git to beatin' dere wings when dey dancin' an' dat makes de heat. Tell dem dat from now on dancin' 'roun' de moon is sinnin'. Dey got to stop it. Dat'll cool off de moon. (He swings back and puts the paper on the desk. He leans back in the chair comfortably, his hands clasped behind his head) Is dere anythin' else you ought to remin' me of?

GABRIEL: De prayers, Lawd.

GOD: (puzzled, slowly swinging chair around again) De prayers?

GABRIEL: From mankind. You know, down on de earth.

GOD: Oh, yeh, de poor little earth. Bless my soul, I almos' forgot about dat. 'Mus' be three or four hund'ed years since I been down dere. I wasn't any too pleased wid dat job.

GABRIEL: (laughin) You know you don' make mistakes, Lawd.

GOD: (Soberly, with introspective detachment) So dey tell me. (He looks at Gabriel, then through the window again) So dey tell me. I fin' I kin be displeased though, an' I was displeased wid de mankind I las' seen. Maybe I ought to go down dere again--I need a little holiday.

GABRIEL: Might do you good, Lawd.

GOD: I think I will. I'll go down' an' walk de earth again an' see how dem poor humans is makin' out. What time is it, by de sun an' de stars?

GABRIEL: (glancing out of the window) Jest exactly half-past, Lawd. (God is taking his hat and stick from the hat rack.)

GOD: (opening the door) Well, take keer o' yo'self. I'll be back Saddy. (He exits.) (The stage is darkened. The choir begins "Dere's No Hidin' Place", and continues until the lights go up on the next scene.)

Act I
Scene viii

Interior of Noah's house.

NOAH: Company, darlin'. (Noah's wife takes Noah's and God's hats) Dis genman's a preacher, too. He's jest passin' through de country.

GOD: Good mo'nin', sister.

NOAH'S WIFE: Good mo'nin'. You jest ketch me when I'm gittin' dinner ready. You gonter stay with us?

GOD: If I ain't intrudin'. Brother Noah suggested--

NOAH'S WIFE: You set right down here. I got a chicken in de pot an' it'll be ready in 'bout five minutes. I'll go out de back an' call Shem, Ham an' Japheth. (To God) Dey's our sons. Dey live right acrost de way but always have Sunday dinner wid us. You mens make yo'selves conf'table.

GOD: Thank you, thank you very kindly.

NOAH: You run along, we all right. (God and Noah seat themselves. Noah's wife exits.)

GOD: You got a fine wife, Brother Noah.

NOAH: She pretty good woman.

GOD: Yes, suh, an' you got a nice little home. Have a ten cent seegar. (God offers him one.)

NOAH: Thank you, much obliged. (Both men lean back restfully in their chairs. Noah suddenly grasps his knee.)

GOD: What's de matter?

NOAH: I jest got a twitch. My buckaguer I guess. Every now and den I gets a twitch in de knee. Might be a sign of rain.

GOD: That's just what it is. Noah, what's de mos' rain you ever had 'round dese parts?

NOAH: Well, de water come down fo' six days steady last April an' de ribber got so swole it bust down de levee up 'bove Freeport. Raise cain all de [illegible] way down to de delta.

GOD: What would you say was it to rain for forty days and forty nights?

NOAH: I'd say dat was a complete rain!

GOD: Noah, you don't know who I is, do you?

NOAH: (puzzled) Yo' face looks easy, but I don' think I recall de name. (God rises slowly, and as he reaches his full height there is a crash of lightening, a moment's darkness, and a roll of thunder. It grows light again. Noah is on his knees in front of God.) I should have known you. I should have seen de glory.

GOD: Dat's all right, Noah. You didn't know who I was.

NOAH: I'm jes' ol' preacher Noah, Lawd, an' I'm yo' servant. I ain' very much, but I'se all I got.

GOD: Sit down, Noah. Don' let me hear you shamin' yo' se'f, caize yo' a good man. I jest wanted to fin' out if you was good. Noah. Dat's why I'm walkin' de earth in de shape of a natchel man. I wish dey was mo' people like you. But, far as I kin see, you an yo' fam'ly is de only respectable people in de worl'.

NOAH: Dey jest all poor sinners, Lawd.

GOD: I know. I am you lawd. I am a god of wrath and vengeance an' dat's why I'm gonter destroy dis worl'.

NOAH: (almost in a whisper; drawing back) Jest as you say, Lawd.

GOD: I ain't gonter destroy you, Noah. You an yo' fam'ly, yo' sheep an' cattle, an' all de udder things dat ain't human I'm gonter preserve. But de rest is gotta go. Look yere, Noah, I want you to build me a boat. I want you to call it de "Ark," and I want it to look like dis. (Draws on paper) I want you to take two of every kind of animal and bird dat's in de country. I want you to take seeds an' sprouts an' everythin' like dat an' put dem on dat Ark, because dere is gonter be a flood. De levees is gonter bust an' everything dat's fastened down is comin' loose, but it ain't gonter float long, caize I'm gonter make a storm dat'll sink everythin' from a hencoop to a barn. Dey ain't a ship on de sea dat'll be able to fight dat tempest. Dey all got to go. Everythin'. Everythin' in dis pretty worl' I made, except one thing, Noah. You an' yo' fam'ly an' de things I said are going to ride dat storm in de Ark. Yere's de way it's to be. (He hands Noah the paper.)

NOAH: Yes, suh, dis seems to be complete. Now 'bout the animals, Lawd, you say you want everythin'?

GOD: Two of everythin'.

NOAH: Dat would include jayraffes an' hippopotamusses?

GOD: Everythin' dat is.

NOAH: Dey was a circus in town las' week. I guess I kin fin' dem. Co'se I kin git all de rabbits an' possums an' wil' turkeys easy. I'll sen' de boys out. Hum, I'm jest wonderin'--

GOD: 'Bout what?

NOAH: 'Bout snakes. Think you'd like snakes, too?

GOD: Certainly, I want snakes.

NOAH: Oh, I kin git snakes, lots of 'em. Co'se som of 'em's a little dangerous. Maybe I better take a kag of likker, too?

GOD: You kin have a kag of likker.

NOAH: (musingly) Yes, suh, day's a awful lot of differ'nt kin's of snakes, come to think about it. Dey's water moccasins, cotton-moufs, rattlers-- mu' be a hund'ed kin's of other snakes down in de swamps. Maybe I better take two kags of likker.

GOD: I think de one kag's enough.

NOAH: No. I better take two kags. Besides I kin put one on each side

of de boat, an' balance de ship wid dem as well as havin' dem fo' medicinal use.
GOD: You kin put one kag in de middle of de ship.
NOAH: (buoyantly) Jest as easy to take de two kags, Lawd.
GOD: I think one kag's enough.
NOAH: Yes, Lawd, but you see, forty days an' forty nights-- (There is a distant roll of thunder.)
GOD: (firmly) One kag, Noah.
NOAH: Yes, Lawd, one kag.

Questions:

1. What effect does the dialect have?
2. In what way are these characters caricatures?
3. Point out the places at which you laughed. Why did you laugh there?
4. In what ways have these characters lived up or fallen short of the ideal?
5. Religion is a serious matter to all of us. Why can we laugh at its symbols and characters here?
6. What evidence is there of exaggeration?
7. Would you like to read this whole play? Why or why not?

II. from OUR HEARTS WERE YOUNG AND GAY

by

Jean Kerr

ACT I Scene: The interior of a cabin, aboard ship. The year, 1923. The entrance from the corridor is upstage center.

Characters: Cornelia
Emily

(There is a sudden sound of light, rapid footsteps racing down the stairs. Cornelia starts, and turns toward the door, breathless. A few more footsteps are heard in the corridor, and then Emily slips in, up center, closing the door tightly behind her, wide-eyed.)

CORNELIA: Emily !
EMILY: (Desperately, leaning on the door, breathing hard.) Sh-h-h ! Quiet !
CORNELIA: (Going to Emily) Emily, you gave me such a fright ! When I heard all that shouting and screaming, I was sure it was you !
EMILY: (Feverishly) How did you know?
CORNELIA: How did I know what?
EMILY: (Panting, terrified) That it was ME !
CORNELIA: Then it was you?
EMILY: Yes, Cornelia, I did it.
CORNELIA: But you couldn't have fallen overboard ! You're not even wet !
EMILY: Oh, Cornelia, it's much worse than that. Cornelia--
CORNELIA: (Breathless now, too) Yes?
EMILY: I killed a man.

CORNELIA: (Gasping, and stepping back) Who? What man?

EMILY: (Between breaths, reliving the whole horrible sequence) I was on deck. All of a sudden there was a splash and a lot of commotion. Somebody shouted, "Man overboard !" So I ran to the rail like everybody else. And there he was ! I could see him down in that dark water and kicking his stockinged feet. Then I remembered what they told us in lifesaving class. Throw a buoyant object to the person who is drowning. But I couldn't find a buoyant object. All I could find was a deck chair.

CORNELIA: (Realizing the full horror) Emily ! You didn't throw the deck chair?

EMILY: I did. And Cornelia. It hit him. Right on the head.

BORNELIA: I don't believe it. Your aim was never that good. How do you know it hit him?

EMILY: Just at that moment--they turned on the searchlights ! And everybody could see it crash!

CORNELIA: (Turning away, her hands to her head) Oh, good heavens!

EMILY: It was horrible. You should have heard the crack when it landed on his head. And then there was just the chair, wobbling all around by itself--and no man. (She begins to cry.)

CORNELIA: (A sudden hope) Emily ! Did anybody see you throw the chair?

EMILY: No, I was in the dark.

CORNELIA: Then, don't worry. We'll keep you under cover. No one need ever know.

EMILY: (Biting her lip) No, Cornelia. I know what it is I must do. Give myself up!

CORNELIA: Oh, no, Emily!

EMILY: Yes, it would haunt me all my days.

CORNELIA: But, Emily, you don't know what they'll do to you !

EMILY: It doesn't make any difference. I have to confess. I couldn't live with my conscience. Cornelia, you must go and tell the captain.

CORNELIA: Oh, Emily, I couldn't ! I'd be an informer.

EMILY: (Nobly) Please, Cornelia. Don't refuse me this. My knees are shaking so much I could never walk up the steps.

CORNELIA: Emily ! (She breaks) All right. If you really want me to.

EMILY: I'll be grateful as long as I live. Mercy! How long do you think they'll let me live?

CORNELIA: Don't say things like that !

EMILY: Cornelia, maybe there'll be an inquest. My goodness, will they have it here on the ship or wait until we get to France? Cornelia, that would be terrible ! I couldn't possibly testify in French. (Emily is about to sink onto the bunk. She screams and jumps up.)

CORNELIA: Emily! What now?

EMILY: (Pointing, horrified, at the shoes) The shoes! The shoes!

CORNELIA: Oh, we've got worse things to think about than that.

EMILY: They're his ! They must be the man I killed. A dead man's shoes.

CORNELIA: But,--how could they be?

EMILY: I don't know, but he didn't have any shoes on!

CORNELIA: I'll hide them.

EMILY: But why? When I'm going to confess ! Oh, Cornelia, go--go right now! While I can still stand.

CORNELIA: (Running to the door, finally, obediently) I'll bring him right down.

EMILY: (Sinking onto the chaise lounge) Thank you. Thank you, Cornelia.

(Cornelia runs out, up center, and closes the door. Emily moans, staring front for a moment; then her chin steadies. She rises, and we realize she is preparing her speech for the captain.) Captain. . .Captain. I'm ready to go. (She puts her hands forward as though to be manacled.) I won't make any trouble. If you could only keep it out of the papers, so my mother won't know. Let me disappear quietly.

—Based upon the book by Cornelia Otis Skinner and Emily Kimbrough.

III. from LIFE WITH FATHER

by

Howard Lindsay and Russel Crouse

ACT II, Scene 1.

Scene: The morning room of the Day home at 420 Madison Avenue. In the custom of the Victorian period, this was the room where the family gathered for breakfast, and because it was often the most comfortable room in the house, it served also as a living room for the family and their intimates.

Characters: Father
Vinnie, his wife

(Father rises and holds the bill in question between thumb and forefinger as though it were too repulsive to touch.)

VINNIE: What's the matter, Clare? What's wrong?

FATHER: I will not send this person a check! (Vinnie looks at it.)

VINNIE: Why, Clare, that's the only hat I've bought since March and it was reduced from forty dollars.

FATHER: I don't question your buying the hat or what you paid for it, but the person from whom you bought it--this Mademoiselle Mimi--isn't fit to be in the hat business or any other.

VINNIE: I never went there before, but it's a very nice place and I don't see why you object to it.

FATHER: (Exasperated) I object to it because this confounded person doesn't put her name on her bills ! Mimi what? Mimi O'Brien? Mimi Jones? Mimi Weinstein?

VINNIE: How do I know? It's just Mimi.

FATHER: It isn't just Mimi. She must have some other name, damn it ! Now, I wouldn't make out a check payable to Charley or to Jimmy, and I won't make out a check payable to Mimi. Find out what her last name it, and I'll pay her the money.

VINNIE: All right. All right. (She starts out.)

FATHER: Just a minute, Vinnie. That isn't all.

VINNIE: But Cora will be leaving any minute, Clare, and it isn't polite for me--

FATHER: Never mind Cora. Sit down. (Vinnie reluctantly sits down opposite Father at the table.) Vinnie, you know I like to live well, and I want my family to live well. But this house must be run on a business basis. I must know how much money I'm spending and what for. For instance, if you recall, two weeks ago I gave you six dollars to buy a new coffee pot--

VINNIE: Yes, because you broke the old one. You threw it right on the floor.

FATHER: I'm not talking about that. I'm simply endeavoring--

VINNIE: But it was so silly to break that nice coffee pot, Clare, and there was nothing the matter with the coffee that morning. It was made just the same as always.

FATHER: It was not ! It was made in a darn barbaric manner !

VINNIE: I couldn't get another imported one. That little shop has stopped selling them. They said the tariff wouldn't let them. And that's your fault, Clare, because you're always voting to raise the tariff.

FATHER: The tariff protects America against cheap foreign labor. (He sounds as though he's quoting.) Now I find that--

VINNIE: The tariff does nothing but put up the prices and that's hard on everybody, especially the farmer. (She sounds as though she is quoting back.)

FATHER: (Annoyed) I wish to God you wouldn't talk about matter you don't know anything about !

VINNIE: I do too know about them. Miss Gulich says every intelligent woman should have some opinion--

FATHER: Who, may I ask, is Miss Gulich?

VINNIE: Why, she's that current-events woman I told you about and the tickets are a dollar every Tuesday.

FATHER: Do you mean to tell me that a pack of idle-minded females pay a dollar apiece to hear another female gabble about the events of the day !

VINNIE: But you get so excited, Clare, and besides, Miss Gulich says that our president, whom you're always belittling, prays to God for guidance and--

FATHER: (Having had enough of Miss Gulich) Vinnie, what happened to that six dollars?

VINNIE: What six dollars?

FATHER I gave you six dollars to buy a new coffee pot and now I find that you apparently got one at Lewis & Conger's and charged it. Here's their bill: One coffee pot--five dollars.

VINNIE: So you owe me a dollar and you can hand it right over. (She holds out her hand for it.)

FATHER: I'll do nothing of the kind ! What did you do with that six dollars?

VINNIE: Why Clare, I can't tell you now, dear. Why didn't you ask me about it at the time?

FATHER: Oh, my foot !

VINNIE: Wait a moment ! I spent four dollars and a half for that new umbrella I told you I wanted and you said I didn't need, but I did, very much. (Father takes his pencil and writes in the account book.)

FATHER: Now we're getting somewhere. One umbrella--four dollars and a half.

VINNIE: And that must have been the week I paid Mrs. Tobin for two extra days' washing.

FATHER: (Entering the item) Mrs. Tobin.

VINNIE: So that was two dollars more.

FATHER: Two dollars.

VINNIE: That makes six dollars and fifty cents. And that's another fifty cents you owe me.

FATHER: I don't owe you anything. (Stung by Vinnie's tactics into a determination to pin her butterfly mind down) What you owe me is an explanation of where my money's gone. We're going over this account book item by item. (Starts to sort the bills for the purpose of cross-examination but the butterfly takes wing again.)

VINNIE: I do the very best I can to keep down expenses. And you know yourself that Cousin Phoebe spends twice as much as we do.

FATHER: Darn Cousin Phoebe! I don't wish to be told how she throws her money around.

VINNIE Oh, Clare, how can you? And I thought you were so fond of Cousin Phoebe.

FATHER: All right. I am fond of Cousin Phoebe, but I can get along without hearing so much about her.

VINNIE: You talk about your own relatives enough.

FATHER: (Hurt) That's not fair, Vinnie. When I talk about my relatives, I criticize them.

VINNIE: If I can't even speak of Cousin Phoebe--

FATHER: You can speak of her all you want to--but I won't have Cousin Phoebe or anyone else dictating to me how to run my house. Now this month's total--

VINNIE: (Righteously) I didn't say a word about her dictating, Clare--she isn't that kind!

FATHER: (Dazed) I don't know what you said, now. You never stick to the point. I endeavor to show you how to run this house on a business basis and you wind up by jibbering and jabbering about everything else under the sun. If you'll just explain to me-- (Finally cornered, Vinnie realizes the time has come for tears. Quietly, she turns them on.)

VINNIE: I don't know what you expect of me. I tire myself out chasing up and down these stairs all day long--trying to look after your comfort--to bring up our children--I do the mending and the marketing and as if that isn't enough, you want me to be an expert bookkeeper, too.

FATHER: (Touched where Vinnie has hoped to touch him) Vinnie, I want to be reasonable; but can't you understand? I'm doing all this for your own good. (Vinnie rises with a moan. Father sighs with resignation) I suppose I'll have to go ahead just paying the bills and hoping I've got money enough in the bank to meet them. But it's all very discouraging.

VINNIE: I'll try to do better, Clare. (Father looks up into her tearful face and melts.)

FATHER: That's all I'm asking. (She goes to him and puts her arm around his shoulder.) I'll go down and make out the checks and sign them.

IV. from CHEAPER BY THE DOZEN

by

Frank Galbraith, Jr. and Ernestine and Galbraith Carey

ACT II. Scene: The living room of the Galbraith home, Montclair, New Jersey...a large comfortable room with a well-lived-in appearance, and furnished in the style of the period--the twenties.

Characters: Anne, Larry, Bill; Dad, Mother (both offstage)

(The door opens. Bill bursts in and moves to C. stage. He acts very much put-out. Then Anne enters L, turns back, and calls.)

ANNE: Come on in Larry. (Larry, a nice-looking boy, enters L somewhat hesitantly.) (Smiling at him) Just--my house.
BILL: I'm starved.
ANNE: (Irritably) Well, go eat.
BILL: Don't worry. And don't think I didn't notice.
ANNE: Notice what?
BILL: Remember that silly part in the movie? (They nod) That part all about (With distate) love? (Continues, accusingly) I saw you hold hands.
ANNE: (Gasping) That's a lie. (Bill folds his arms and glares.)
LARRY: If anything like that happened, for maybe ten seconds, it was just because of the movie and entirely involuntary.
ANNE: (Turning towards Larry, wistfully) It was?
LARRY: (Nodding) It was just that kind of a movie.
ANNE: (Swallowing her disappointment) Oh.
BILL: (To Anne) See?
ANNE: (Bitterly, to Bill, crossing toward him) Having you tag along is simply unendurable.
BILL: (Indignantly) I suppos you think it's durable to me? (Shakes his head and crosses R.) I'm starving to death. (Goes out R.)
LARRY: (With distaste) Kid Brothers.
ANNE: (No false pretenses) In case you don't already know, I have six of them. (Swallows) Six berserk kid brothers.
LARRY: (Crossing to her) I already know.
ANNE: (Relieved) Thank heaven.
LARRY: Say, I bet you're getting hungry.
ANNE: (How could he say such a thing) Hungry !
LARRY: I made you miss dinner.
ANNE: (With scorn) I miss dinner all the time. (Sits on sofa) I hate dinner--in fact, if there's one thing on earth I don't care if I miss--it's--dinner.
LARRY: (Surprised at himself) I don't seem to be very hungry, either.
ANNE: (Pleased) You're not?
LARRY: Of course, I ate an awful lot of popcorn.
ANNE: (Nodding dolefully) And gumdrops.

LARRY: (Still surprised at himself) Of course, that never interfered with my appetite before. Say, would you like to go to a dance?

ANNE: (Taking a breath) I'd--(Cuts herself short, then proceeds with studied casualness) I mean, I could probably fit it in--depending on when the dance is.

LARRY: Tonight-a bunch of the seniors.

ANNE: It just happens--tonight I'm free.

LARRY: Swell ! I'll change and be back for you in half an hour. (Starts L. and then turns back) I'm glad your dad isn't old fashioned about letting you go out on school nights.

ANNE: (Rising, moving toward him) School night ! Wait, Larry. (With difficulty) There's someone I have to check with first.

LARRY: Some other boy?

ANNE: (With glance toward stairs) Well, he's male.

LARRY: (Upset) I didn't think you were the kind that stalls a fellow while she sees if she can get a better date.

ANNE: (Anxiously) I'm not ! It's not that at all. Really, Larry, I'd love to go with you. But--I have to get through a short examination first--and, well, like I told you------

(Bill enters R. chewing on a sandwich. They are not aware of him.)

LARRY: (Holding out his hands to her) Honestly?

ANNE: (Nodding) Honestly. (Takes his hands) But I'd rather go to a dance with you----than with----anyone.

LARRY: (Mollified) That's different.

BILL: (Who has been observing the hands, comes to right end of sofa) At it again ! (They jerk their hands apart, and separate further. Bill continues reproachfully). The minute my back is turned !

ANNE: You don't have to sneak up on people. You might cough--or something.

BILL: (Waving sandwich) Just try coughing with your mouth full of peanut butter. (Starts up the stairs) I have to tell Dad we're back.

ANNE: (Crossing to foot of stairs) Bill, Mother said we were not to worry Dad with unimportant worries.

BILL: Who said I was going to worry him? (Completes his exit up the stairs)

LARRY: I hope he doesn't get your father mad.

ANNE: (With conviction) He won't. (Grimly, coming to C.) He'd better not.

LARRY: (Awkwardly, moving toward her) I heard about your father.

ANNE: Lots of people hear about Dad and his work.

LARRY: It wasn't exactly about----his work.

ANNE: The way he eliminates waste motion and things like that? (Larry shakes his head. She continues apprehensively.) What'd you hear?

LARRY: (With a depreciating smile) To tell you the truth, I was almost afraid to come here.

ANNE: (Emphasizing a surprise she doesn't feel) No?

LARRY: (Nodding) I didn't know whether to ask you for a date or not.

ANNE: (Laughing at the idea) You haven't been listening to that little cheerleader? That Joe Scales?

LARRY: How'd you know?

ANNE: (Exclaiming) Really ! (crosses to right end of sofa) The things that boy says about my father. Why, he'd say anything !

LARRY: (Crossing down to her) He would?

ANNE: You'd think my dad was some kind of monster--when actually--

LARRY: Yes?

ANNE: He's friendly and agreeable and witty---and has one of the sweetest tempers---and---(Cut short by a roar from Dad offstage, upstairs.)
DAD: (Offstage, upstairs) She she's back, is she?
ANNE: (With a fearful glance toward stairs) And---these stories---how absurd !
LARRY: I'm glad to hear it.
DAD: (Roaring, offstage.) What took her so long?
ANNE: (Gulping) He must be calling to someone—someone at the back of the house. (Smiles) When Dad calls to the back of the house, you can also hear him at the front of the house.
LARRY: (With a glance toward stairs) I guess you can.
ANNE: No reason why you shouldn't come here.
DAD: (Offstage) You mean that boy's down there right now?
MOTHER: (Offstage) Shush, Frank.
DAD: (Offstage) I won't shush. (Anne bites her hand at this.)
LARRY: (Hesitantly) I guess I'd better be getting along.
ANNE: (Defeated) I suppose you had.
LARRY: (With glance at stairs, then back to Anne) Guess I'd better. (Goes quickly to door L.)
ANNE: (Trying to repress her concern, moving after him) About the dance ---I don't suppose---I mean--
LARRY: Yes.
ANNE: What I mean is---(The question at last) ---will you be coming back?
DAD: (Angrily, offstage) B-y j-i-n-g-o ! (Anne shuts her eyes in pain.)
ANNE: (Opening her eyes, taking a breath) Will you?
LARRY: (Squaring his shoulders) I asked you to the dance, didn't I? (Gives one more uneasy glance toward stairs. Then:) Well—be seeing you then. (He goes out, leaving the overwhelmed Anne. She puts her hand to her mouth as though to hold back a cry of pleasure.)

Reading Questions:

1. Where are the laughable places? Why are these funny? Is the humor due to the characters or the situation?

2. Do the excerpts suggest comedy can have a serious side and a theme? If so, how and where?